

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES"—*Goethe*

SUBSCRIPTION—Stamped for Postage—20s. PER ANNUM

Payable in advance by Cash or Post-Office Order to BOOSEY & SONS, 28 Holles Street, Cavendish Square, London, W.

VOL. 39—No. 17

SATURDAY, APRIL 27, 1861

PRICE { 4d. Unstamped
5d. Stamped

MISS STABBACH has the honour to announce that her ANNUAL CONCERT will take place at the Hanover Square Rooms on WEDNESDAY Evening, May 1st, at 8 o'clock. Vocalists: Miss STABBACH, Miss THERESA JEFFERYS, Mr. LEWIS THOMAS and Signor GARDONI. Instrumentalists: Mr. M. LAZARE (his first appearance in England), M. SAINTON, M. PAQUE and Herr OBERTHUR. Conductors: Mr. FRANCESCO BERGER and Mr. HAROLD THOMAS. Tickets: Numbered Stalls, 10s. 6d.; Reserved Seats, 5s.; to be had of the principal Music-sellers, and of Miss Stabbach, 42 Upper Seymour Street, Hyde Park.

MISS ELEANOR ARMSTRONG begs to announce that her GRAND CONCERT will take place at the Hanover Square Rooms, on TUESDAY EVENING, May 7th, to commence at Eight o'clock. Vocalists: Miss ELEANOR ARMSTRONG, Madame LAURA BAXTER, Mr. GEORGE PERREN, and Mr. RHODES. Instrumentalists: Miss M. BAXTER, HERR ADOLPH RISS, HERR LOUIS RISS, HERR LIDEL, and HERR OBERTHUR. Conductor: Mr. FRANK MORI. Tickets, 7s.; Stalls, 10s. 6d. To be had of Miss Eleanor Armstrong, 36 Osnaburgh Street, Regent's Park; and of the principal Music-sellers.

ST. JAMES'S HALL.—THURSDAY EVENING, May 2nd, at Eight o'clock precisely. M. OLE BULL (the great Violinist), Signor GARDONI (from the Royal Italian Opera, Covent Garden), Madame LEMAIRE (from Her Majesty's Theatre), and HERR HERMANS, at the CONCERT of the VOCAL ASSOCIATION, on the above date; also Mr. LINDSAY SLOPER and Mr. BENEDICT will perform a Duet on two Pianofortes. Madrigals and Part-songs by the Choir of 200 voices. Conductor, Mr. BENEDICT. Tickets, 5s., 3s., and 1s. each, at St. James's Hall Ticket Office, 28 Piccadilly.

PHILHARMONIC SOCIETY.—The Directors respectfully announce that the FOURTH CONCERT will take place at the Hanover Square Rooms, on MONDAY EVENING next, April 29th. Programme.—Sinfonia in C minor, No. 1 (Mendelssohn); Solo Contra Bass, Mr. Alexander Rowland, violin solo, Op. 40, (Mayereder); Overture in C major (Beethoven); Sinfonia in F, No. 8 (Beethoven); Concerto violin in A minor, No. 5, Herr Ludwig Strauss (Mollweide); Overture, "Anacreon" (Cherubini). Vocal performers, Miss AUGUSTA THOMSON and Signor GARDONI. Conductor, Professor STERNDALE BENNETT, Mus. D. To begin at Eight o'clock. Single Tickets 15s. Subscriptions received, and tickets issued, by Messrs. Addison, Hollier, and Lucas, 210 Regent Street.

NEW PHILHARMONIC CONCERTS.—The next Concert will take place in St. James's Hall, on MONDAY EVENING, May 6th, and the Public Rehearsal on SATURDAY AFTERNOON, May 4th. Conductor, Dr. WYLD; Vocalists, Mlle. TITIENS and Signor GIUGLINI; Pianist, Mr. J. F. BARNETT.

MR. MELCHOR WINTER begs to announce that his GRAND VOCAL AND INSTRUMENTAL CONCERT will take place at the MYDDLETON HALL, Islington, on the 30th instant, commencing at 8 o'clock. Artists: THEODORE DISTIN, Miss ROSE HERSEL, Miss E. HEYWOOD, the Misses ELTON, and Mr. MELCHOR WINTER. Violin, Mr. H. SCHALLERS; Piano, HERR PAUL SEMLER and Mad. MELCHOR WINTER. Conductor, Mr. T. KINGSBURY. Address at Messrs. BOOSEY and Sons, Holles Street, Cavendish Square. Reserved Seats, 3s.; Unreserved, 2s.; and Area, 1s.

MR. WALTER MACFARREN'S CONCERTS of Solo and Concerted PIANOFORTE MUSIC, Hanover Square Rooms. Assisted by M. SAINTON, Mr. H. BLAGROVE, Mr. LAZARUS, Signor PIATTI, &c. The Second on SATURDAY MORNING, May 18th. Tickets of Mr. Walter Macfarren, 58 Albert Street, Regent's Park, N.W.

MR. G. W. HAMMOND'S (late Pupil of Mr. W. H. Holmes) PIANOFORTE and MISCELLANEOUS CONCERT, WEDNESDAY MORNING, May 8th, at Two o'clock, Hanover Square Rooms. Artists: Miss MANIAN MOSS and Madame LAURA BAXTER, Mr. WALLWORTH, Mr. J. BALSER CHATTERTON (Harpist to Her Majesty the Queen), Mr. H. BLAGROVE, Mr. AYLWARD, Mr. S. J. NOBLE, Mr. W. H. HOLMES, and Mr. G. W. HAMMOND. Tickets (all reserved) 10s. 6d. each. To be had only of Mr. G. W. Hammond, 33 Beaumont Street, W.

SWISS FEMALE SINGERS.—SCHWEITZER SANGER GESELLSCHAFT.

ST. JAMES'S HALL, Piccadilly.—These pleasing and highly amusing CONCERTS will be repeated EVERY AFTERNOON at Three, and EVERY EVENING at Eight, for a short period only. Books of the Words with Translation. Stalls, 3s.; Area, 2s.; Gallery, 1s. Tickets may be secured at Mr. Mitchell's, Royal Library, 33 Old Bond Street; and at the Ticket Office, St. James's Hall, 28 Piccadilly. * Fifth week, and decided success of this attractive novelty.

ROYAL INSTITUTION OF GREAT BRITAIN, Albemarle Street.—J. HULLAH, Esq., will commence a course of SIX LECTURES on the "History of Modern Music," on TUESDAY, April 30th, at Three o'clock, to be continued on each succeeding Tuesday at the same hour till Tuesday, June 4th. All letters to be directed to the care of Herr Engel, 73 Baker Street, Portman Square, W. April 24th, 1861.

HERR ENGEL has RETURNED to TOWN for the SEASON. All letters to be directed, 73 Baker Street, Portman Square, W.

MONS. JULES LEFORT having signed an Engagement with the Théâtre Lyrique in Paris for three years, will arrive for his LAST Season in London early in May. All letters to be directed to the care of Herr Engel, 73 Baker Street, Portman Square, W.

HERR FORMES begs to announce that he is Free, during the present Season, to Accept Engagements for Concerts, Oratorios, and Private Solécès. All communications to be addressed to Mr. Jarrett, at Duncan Davison and Co.'s, Foreign Music Warehouse, 244 Regent Street, W.

MRS. EDWARD DAVIES (late Miss Julia Warman) begs to inform her Friends and the Public that she continues to give LESSONS on the PIANO. Terms, £3 3s. a Quarter, twice a week, or by the Lesson. 38 Hans Place, Belgrave Square, S.W.

SIGNOR ALBERTO RANDEGGAR has RETURNED to TOWN for the SEASON. Communications respecting Lessons in Singing, &c., to be addressed to him, at 32 Orchard Street, Portman Square.

SIGNOR SOLIERI will ARRIVE in LONDON early in May, when he may be engaged for Concerts, &c. Address, 37 Welbeck Street, Cavendish Square, W.

THE LONDON CONCERT SEASON, 1861.—Mr. C. M. SHEE respectfully intimates to the Musical Profession that he continues to undertake the ARRANGEMENT of CONCERTS (public or private) as heretofore at very moderate charges. Address, 105 Wardour Street, or 6 Lower John Street, Golden Square.

MUSICAL EDUCATION.—All persons interested in the above subject should call as below, and see THOS. CROGER's new Patent EDUCATIONAL INSTRUMENT, also his self-acting RURAL INSTRUMENT. Illustrations, with Testimonials and Prices of Flutes, Flies, Drums, Cornopeans, and instruments of every description, forwarded post-free. Manufactory, 483 Oxford Street, four doors east of Museum Street.

MADAME CATHERINE HAYES' NEW BALLADS, &c. Sung with immense success at the principal concerts. "The Forsaken," 3s.; "Maureen," 2s. 6d.; "The Fisher's Bride," 3s. The music expressly composed by Virginia Gabriel. "From Chindarah's Warbling Fount," 3s. The music expressly composed by Howard Glover. C. Lonsdale, 26 Old Bond Street.

JUST PUBLISHED.
£2,000 A YEAR.—A Comic Ballad. Subject, Love and Money. Words by J. HASLER. Music by CHAS. W. GLOVER. London: Jewell, 104 Great Russell Street.

AUTOGRAPHS, BOOKS, MUSIC, and THEORETICAL WORKS.—A Catalogue is now ready, being the second Supplement to "A Catalogue of Unique, Rare, and Interesting Printed and Manuscript Music, and Works on that Art, Ancient and Modern." For-warded post-free. London: C. Lonsdale, 26 Old Bond Street.

WANTED, immediately, an ORGANIST at All Saints' Church, Paddington. Age between 21 and 35. Salary 50 guineas per annum. Three services on Sundays. Will have to practise Volunteer Choir and School Children once a week. Address, with Testimonials, post paid, Rev. E. H. Steventon, 21 Eastbourne Terrace Paddington, W.

Messrs. DUNCAN DAVISON & Co.'s NEW PUBLICATIONS.

"NEW YEAR'S EVE," by W. H. HOLMES.—This agreeable "Pensée," by the talented composer of "Highland Echo," &c., is just published for the pianoforte, price 2s. 6d., by Duncan Davison and Co., 244 Regent Street, W.

NEW WORK FOR STUDENTS.

THE most important CADENCES and MODULATIONS through the MAJOR and MINOR keys, with HARMONISED SCALES, composed for the pianoforte, harmonium, or organ, by IMMANUEL LIEBICH, is just published, price 3s., by Duncan Davison and Co., 244 Regent Street, W.

"MAY."—New Duetto, by HENRY SMART, composed for equal Voices. Price 2s. 6d.

"Mr. Henry Smart, in this melodious and truly exquisite little duet, has, if possible, even surpassed in elegance and vocal finish, the pieces so warmly eulogised in our last impression."—*Musical World*.

London: Duncan Davison and Co., 244 Regent Street, W.

"THE KNIGHT'S VIGIL," by W. H. WEISS, composed and sung by the composer, with the greatest success, as well as by Mr. WINN and other vocalists of celebrity, is published, handsomely illustrated, price 3s., by Duncan Davison and Co., 244 Regent Street, W.

"The song of Mr. Weiss is as bold, vigorous, and unaffected as anything we have seen from his pen, and if sung frequently in public, likely to become a formidable rival to his very popular setting of Professor Longfellow's 'Blacksmith.' The adventurous knight could hardly watch his armour in the chapel to more manly and congenial strains. The coloured lithograph on the title-page is in good keeping with the theme, and the erect and stalwart figure of the new-made chevalier, might easily pass for that of Sir Tor, Sir Sagamore, or Sir Dodinas le Savage."—*Musical World*.

NEW HARP MUSIC, by CHARLES OBERTHUR.—Reichardt's popular song, "Thou art so near, and yet so far," transcribed for HARP SOLO by C. OBERTHUR, is just published, price 3s., by Duncan Davison and Co., 244 Regent Street, W.

NEW CONCERTINA MUSIC, by GIULIO REGONDI.—Reichardt's popular song, "Thou art so near, and yet so far," transcribed for the CONCERTINA and PIANOFORTE by GIULIO REGONDI, is just published, price 3s., by Duncan Davison and Co., 244 Regent Street, W.

Now ready, price 3s.

FUGUE in E Minor, from "HANDEL'S LESSONS," ARRANGED FOR THE ORGAN BY HENRY SMART.

London: Duncan Davison and Co., 244 Regent Street, W.

In the Press.

SIX ROMANCES FOR THE PIANOFORTE. By HOWARD GLOVER.

London: Duncan Davison and Co., 244 Regent Street, W.

BACH'S PRELUDE and FUGUE, ALLA TARANTELLA,

As played by Miss ARABELLA GODDARD,

is published, for the Pianoforte, price 5s., by Duncan Davison and Co., 244 Regent Street, W.

"The above composition, played by Miss Arabella Goddard at the Monday Popular Concerts, is one of the most individual, remarkable, and difficult pieces ever composed for a keyed instrument, and as practice for the fingers of both hands it is particularly recommended. An uninterrupted succession of running passages in the fugue gives to both hands equal strength and facility."

SIMS REEVES' SONGS.

"Fresh as a rose," composed by M. W. BALFE... 3s. 6d.
"I love you," ditto... 3s. 6d.
"Wert thou mine," FRANK MORI... 2s. 6d.
"The harp of Wales," BRINLEY RICHARDS... 2s. 6d.

In the Press.

"Mary," Poetry by G. P. MORRIS, composed by M. W. BALFE.
London: Published by Duncan Davison and Co., 244 Regent Street, W.

In the Press.

MADAME OURY'S TRANSCRIPTION, for the Pianoforte, of the SACRED MELODIES—

"With verdure clad," and "The Heavens are telling."

London: Duncan Davison and Co., 244 Regent Street, W.

In the Press.

MADAME SAINTON - DOLBY'S NEW SONG, "THE DAYS THAT ARE NO MORE."

(Poetry by TENNYSON.)

Composed expressly for Madame Sainton-Dolby by JACQUES BLUMENTHAL.
London: Duncan Davison and Co., 244 Regent Street, W.

BOOSEY'S ORCHESTRAL OVERTURES, arranged by LAMOTTE. Price 8s. each for full band; 5s. each for small band.

- | | |
|---------------------------|------------------------------|
| 1. Crown Diamonds, Auber. | 7. Domino Noir, Auber. |
| 2. Zampa, Herold. | 8. Gazza Ladra, Rossini. |
| 3. Zanetta, Auber. | 9. Dame Blanche, Boieldieu. |
| 4. Oberon, Weber. | 10. Masaniello, Auber. |
| 5. Fra Diavolo, Auber. | 11. Part du Diable, Auber. |
| 6. Der Freischütz, Weber. | 12. Guillaume Tell, Rossini. |

KUHE'S NEW TRANSCRIPTION OF SCHUBERT'S FAVOURITE MELODIES, as short and effective Pieces for the Pianoforte, price 2s. 6d. each.

- | | |
|---------------|-------------------------|
| 1. Serenade. | 4. The Wanderer. |
| 2. Ave Maria. | 5. The praise of Tears. |
| 3. Adieu. | 6. Thine is my heart. |

Boosey and Sons, Holles Street.

BRASS BAND, STRING BAND, DRUMS and FIFES, &c.—Boosey's Brass Band Journal, Quick Step Journal, Orchestral Journal of Dance Music, Orchestral Selections from the New Opera, Orchestral Overtures, Drum and Fife Journal, &c.

Full particulars of these unrivalled Publications may be had, post-free, from Boosey and Sons, Holles Street.

MISS GODDARD'S New Solo, ALBION. Fantasia on English Airs, by J. BENEDICT: performed with the greatest success by Miss ARABELLA GODDARD. "The melodies upon which 'Albion' is constructed—'Pray Goody,' and 'Come if you dare'—are varied, ornamented, and otherwise elaborated with no less elegance than skill."—The Times. "Elaborate as the variations are, they never, as in similar compositions, obscure the melody, but rather enhance its beauty."—Daily Telegraph. Also the companion pieces, ERIN and CALEDONIA, by J. BENEDICT. Price 4s. each.

Boosey and Sons, Holles Street.

GOLLMICK'S SIX NEW PIECES for the PIANOFORTE, being the third set of German Volkslieder, transcribed for the piano. Price 2s. 6d. each.

- | | |
|-----------------------|--------------------------|
| "My Own Love," | "Lorely." |
| "Mourning not." | "The Maidens of Tyrol." |
| "The Heart's Desire." | "Farewell to the Woods." |

"Herr Gollmick has produced a set of pianoforte pieces which will be found highly attractive, not only from the beauty of the airs themselves, but from the taste and skill with which he has treated them."—Illustrated London News.

Boosey and Sons, Holles Street.

THE GUINEA EDITION OF BEETHOVEN'S SONATAS for the Pianoforte. Edited by W. DORRELL. With Life and Portrait, complete in two volumes, handsomely bound, 10s. 6d. each.

"There are many editions of Beethoven's sonatas, German, French, and English; but there is not one that we have seen, from which taking all things into account—correctness and clearness of the text, elegance of form, and moderation of price—we have derived so much satisfaction as from the edition now before us."—Daily News.

Boosey and Sons, Holles Street.

RICHARD WAGNER'S TANNHAUSER.—BOOSEY and SONS beg to announce the publication of a complete edition of the celebrated Opera, "Tannhäuser," for Pianoforte Solo, with an introduction describing the plot and music. Price 7s. 6d., in cloth. "Tannhäuser" has been performed in every theatre in Germany, and has just been produced in Paris with unprecedented success.

It is considered the best work of its author, whose compositions are now the subject of discussion throughout the musical world. Boosey and Sons believe therefore that the present publication will be acceptable to the English public as a specimen of the genius of one of the most remarkable men of the age.

28, Holles Street.

BOOSEY'S NEW SINGING METHODS for LADIES' and GENTLEMEN'S VOICES, by J. L. HATTON. Price 1s. each.—BOOSEY and SONS have much pleasure in stating that these two Methods, which have been so long announced (and unavoidably postponed), will be ready for delivery in a few days.

The publishers believe that amateurs and students will find these Methods of more practical use than any other similar publications. They are entirely original in form and contents, embodying in a small compass the result of the experience of their distinguished author. Each Method is distinct and complete in itself. Early orders should be given to music-sellers and booksellers to secure copies, of the first edition. Price 1s. each, or post free, 1s. 2d.

Boosey and Sons, Holles Street.

NOTICE.—THE SHILLING EDITION of IL TROVATORE, for Pianoforte Solo (being No. 40 of "Boosey's 'Musical Cabinet'") is now ready, and may be had of every bookseller and music-seller in the United Kingdom. Price 1s. 2d. post free.

Boosey and Sons, Holles Street.

TO BE PUBLISHED BY SUBSCRIPTION.

THE PHILOSOPHY OF MUSIC, a new work; being Three Essays which appeared in the MUSICAL WORLD. By JOSEPH GODDARD.

Readers of the MUSICAL WORLD and the Public, wishing to encourage the publication of the above, may do so by forwarding their names to Mr. J. GODDARD, 3 St. Paul's Crescent, Camden Square, N.W. Price 5s. For further particulars, see the MUSICAL WORLD of Dec. 15th, 1860.

The following have already kindly announced themselves as Subscribers:—

Messrs. Boosey and Sons ... 12 Copies.	Mr. J. W. Davison ... 1 Copy.
M. Meyerbeer ... 2 "	Miss Arabella Goddard ... 1 "
J. Ella, Esq. ... 1 Copy.	Frank Mori, Esq. ... 1 "
W. Chappell, Esq., F.S.A. ... 1 "	Brinley Richards, Esq. ... 1 "
A. Chappell, Esq. ... 1 "	Adolphus Ferrari, Esq. ... 1 "
G. W. Martin, Esq. ... 1 "	J. Smyth, Esq. (Bandmaster of the Royal Artillery, Woolwich) ... 1 "
J. S. Ryall, Esq. (Dublin) ... 1 "	J. B. Chatterton, Esq. ... 1 "
Desmond Ryan, Esq. ... 1 "	F. B. Jewson, Esq. ... 1 "
The Musical Union Institution ... 1 "	
Messrs. Ewer and Co. ... 1 "	
Augustine Sargood, Esq. ... 1 "	

Reviews.

"Autumn Song"—words by LOIS BOLINGBROKE, music by J. BOLINGBROKE COOPER (Ashdown and Parry).

Miss Lois Bolingbroke has a poetical feeling worth cultivating. See what she has to say about "Autumn"—that weird season which is so expressively termed "the fall":—

"In the calm October weather,
Droops the harebell, fades the heather;
In the sunshine, soft and mellow,
Turns the brake from green to yellow—
Passing away!

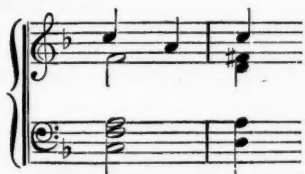
'Neath the trees the leaves lie sprinkled,
Sapless, dry, and brown, and wrinkled;
In the west, the sunset's glimmer,
Waxes every moment dimmer—
Passing away!

The sick man, in his chamber lying,
With the fading day is dying;
And while earth seems fairer, dearer,
Draws his soul to Heaven nearer—
Passing away!

The soul has fled, the light is banished;
But both, although from our sight vanished,
Will rise again.

The flowers next day, the sun to-morrow,
The dead man's soul where dwells no sorrow,
Will rise again."

But for the more or less unfinished workmanship, the above lines might have been signed "Longfellow," and even Shirley Brooks would have refrained from demurring. The music of Mr. J. Bolingbroke Cooper is conceived and carried out in a thoroughly congenial spirit. It is for the most part "triste;" but had it been otherwise, it would have been altogether out of order. To conclude, it is well written, the only fault we can point out being (page 5, line 2, bars 1, 2) the unceremonious relinquishment of a six-four on C, for a seventh on D:—



"Oh, Sunny Beam"—By ROBERT SCHUMANN (Ashdown and Parry).

This is an English version (by Mr. Desmond Ryan—one of his neatest and best) of the well-known *Lied*, "An den Sonnenschein," which is as charming in its way as any of the little songs of Schumann. Nevertheless, we cannot help "wishing away" such progressions as the subjoined:—



What pale shadows of Mendelssohn's *Lieder* are the *Lieder* of Schumann, has yet to be taken into consideration by the critics of the day. About posterity we have no fear. Posterity will be all right—maugre Wagner.

"Sweetly sounds the Harp"—by HERMANN BERENS (Ashdown and Parry).

An English version (not over-vigorous), by Mr. Arthur Carleton, of a *bonâ fide* German "Gute nacht!" Herr Berens' melody, which is not without prettiness, begins—almost note for note—



like that of "Are you angry, mother?"—which Miss Stephens used to sing to Mrs. Davison in Bishop's opera of *Aladdin*. It is tolerably well dressed up, however; although Bishop would hardly have ventured upon such harmony as the following:—



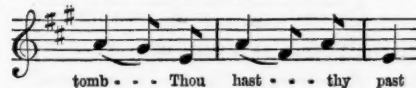
There are one or two other progressions equally doubtful; but, on the whole, the song is acceptable.

"Alice," *morceau de salon, pour le piano*,—par EUGEN WOYCKE, Op. 2, (all music sellers).

A "variation" in E flat (again!), which might be played &c., &c., &c. We trust that Mynheer Woycke's "Op. 3," whenever it appears, may, at any rate, not be in E flat. Everything in E flat is not equal to the overture to *Die Zauberflöte* or the *Sinfonia Eroica*—"Alice, *morceau de salon*," by no means excepted.

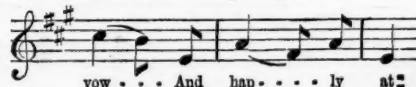
"A Thought of the Rose"—words by MRS. HEMANS, music by WILLIAM STATON (Robert Cocks).

Twenty years since one Sterndale Bennett set some lines by Mrs. Hemans, entitled, "The Better Land." The song is in A major. We know not exactly at what period one Felix Mendelssohn set a German version under the title of "Der Blumenkranz" ("the Garland") of some lines by Thomas Moore, beginning, "By Celia's Arbour;" but *his* song is in A major. In the seventh ("posthumous") book of Mendelssohn's *Lieder ohne Worte*, there is a *Lied* (No. 5) in A major. What, our readers may ask, has all this to do with Mr. Staton's very clever setting of "How much of memory dwells amidst thy bloom, Rose!" (Mrs. Hemans)? Well, we can't precisely say. Our "Better Land" has been mislaid; so it would have been as well not to call that into question. Our "Garland," however, is at hand. In Mr. Staton's song we find this passage:—



tomb . . . Thou hast . . . thy past

In the "Garland" we find this passage:—



vow . . . And hap . . . ly at;

The harmony in both is identical. (The bad prosody in the "Garland," by the way, must not be laid to the charge of Mendelssohn, who composed his song to a German translation of Moore's words.) Our seventh ("posthumous")

book of the *Lieder ohne Worte* is also, by chance, within reach, and in line 3, bar 4 of No. 5, we find the following:—

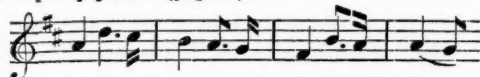


Compare this with page 5, line 3, bars 1, 2 of Mr. Staton's song:—



Now, we do not for an instant accuse Mr. Staton of plagiarism, but we should like to be informed whether the three pieces in A to which we have alluded are in his library. That's all.

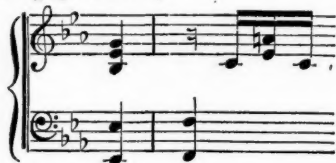
"*The Rifle Volunteers of England*"—words by GEORGE HICKING, music by MAURIZIO TURO (Joseph Williams)—has a pretty phrase (page 2):—



which either Verdi must have copied in his *Traviata*, or (but never mind)——.

Both words and music are spirited, if not provokingly new.

"*Beautiful Morning*"—words by W. J. CORBET, music by R. J. HARVEY (Joseph Williams)—is a ballad in E flat, which might be sung in E natural, D natural, D flat, or even C natural, with damage. The poets differ a little, however; for, whereas Mr. Reynold's poet (G. E. Spagnoletti, Esq.) prefers the evening, Mr. Harvey's poet (W. J. Corbet) prefers the morning. Nor do the musicians entirely coincide in taste; for, whereas Mr. Reynolds prefers, as it were, "fifths" (page 3, line 4)—



Mr. Harvey prefers, as it were, octaves:—

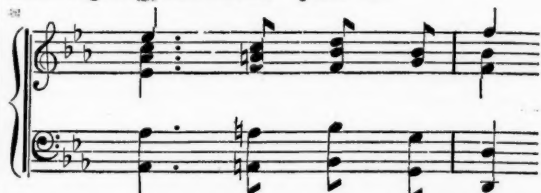


We have known composers who preferred, as it were, "fifths" and "octaves."

"*The two Lands*," with pianoforte accompaniment—by W. C. AINLY (D. Scholefield, Huddersfield)—is a sacred song in E flat (a most unfortunate key this E flat), which might be sung in E natural, D natural, D flat, C natural, or even C flat, without damage. Mr. Ainly has evidently musical feeling, but his harmony is by no means correct. Here, for example, is a point which he repeats with curious obstinacy:—



"*Con Dolore*," indeed; for at this juncture Mr. Ainly comes to grief. Take another "point":—



We have fallen on terrible "*tempi*." Why, in the name of "St. Ciboire and the SS. Huiles," do not amateurs (even organists, when requisite) have their MSS. scanned by practised eyes and corrected by experienced plumes before committing them to the hands of the engraver? Why, in the name of St. Job de Pacheco—but no matter.

"*Meet me in the Evening Hour*"—words by G. E. SPAGNOLETTI, Esq., music by EDMUND REYNOLDS (Joseph Williams)—is a ballad in E flat, which might be sung in E natural, D natural, or even D flat, without damage.

MUSIC RECEIVED FOR REVIEW.

ADDISON, HOLLIER, AND LUCAS.

SMITH (W. SEYMOUR) "Triumphal March" (Pianoforte.)

Ditto. "The Belmont Polka" "

THOMAS (HAROLD) "Marche Solennelle" "

Ditto. "La Fête Champêtre" "

Ditto. "Moonlight Scene" "

SMITH (W. SEYMOUR) "Teach me, O Lord" (Vocal.)

ASHDOWN AND PARRY.

WEBER (F.) "The roaming Minstrel" (Vocal.)

HALE AND SON (Cheltenham,

CLARIBEL. "Marion's Song" (Vocal.)

Ditto. "Blind Alice" "

HOPKINSON AND CO.

HEMINGWAY (GEORGE) "Mine own" (Vocal.)

JEWELL.

GLOVER (CHARLES) "£2,000 a year" (Vocal.)

GATTIE (JAMES) "A sketch for the organ" (ditto).

Madame Anna Bishop, whilst singing the music of Hecate in the witch scene of *Macbeth* at the Academy of Music, New York, was compelled to come forward and give the present exciting "Song of the Union."

JOSEPH STAUDIGL.

Born April 14th, 1807. Died March 28th, 1861.*

(Continued from our last.)

STAUDIGL enjoyed more especially a musical education. An innate taste for what is musically logical, and a zealous course of study for the improvement of his voice, were of the greatest service to him. He pleased, nay charmed, his audience by the unerring correctness of his musical accentuation, by the fervour of his musical declamation, by the well-calculated distribution and regular gradation of the various phrases and periods, by the unrivalled clearness of his musical exposition, and by his artistic repose, which nothing could disturb. He was, indeed, sometimes led away by the consciousness of possessing so fine a voice, and took undue advantage of it. He did not, it is true, go so far as to make the tone appear forced; but still, by dragging the time, merely to show off his own powers, he laid himself open to censure.

Staudigl neither possessed what is termed specific histrionic talent, nor was his education of such a kind as to enable him to make up for his early deficiencies by a course of after-study. His bearing was always slovenly; his dress was wanting in neatness and taste; and, indeed, his whole demeanour and appearance were marred by the absence of dignity and ardour. His features, although not without expression, could not express with sufficient rapidity any sudden change of feeling, any more than delicacy or tragic grandeur of soul; while, finally, his pronunciation always retained traces of the local Viennese dialect, disagreeable even in spoken dialogue. So many and such indisputable defects necessarily affected his performances in a highly prejudicial manner. He compensated, however, for a great deal by his remarkable power of conception and happy reproduction, which, partially resulting from instinct and partially wrung with great labour from adverse elements, was always realised in strictly musical outlines, admitting the dramatic element, so to say, only as a component part, among many others, of the musical expression.

The satisfaction given by almost each of Staudigl's impersonations, as a whole, as well as the greater or less musical perfection and the greater or less histrionic weakness of every separate part, are readily explained by what has been said. Of his Figaro and Leporello, for instance, it might justly be asserted that the musical portion, taken by itself, was adequately rendered, while the attempt made to invest the parts with dramatic character was a failure. Leporello was a mere dull, stupid jester; while in Figaro, which Staudigl had studied with great care, and of which his conception was by no means incorrect, the subtlety or even sly keenness he intended to pourtray was never satisfactorily apparent. In the Italian barytone parts, such as Aston in *Lucia*, Alfonso in *Lucrezia*, and Chevreuse in *Maria de Rohan*—which, yielding to that immoderate desire to sing which led him beyond the natural limits of his voice, he was fond of playing—the highness of the music sometimes prevented him from doing the latter full justice, while the outward bearing and appearance, which are of more account with Italian "tyrants" than the pourtrayal of inward motives, did not find a fitting representative.

But, while we see that characters partly of a subordinate description, and partly not adapted for Staudigl's artistic idiosyncrasy, were not represented in a completely satisfactory manner, his finest and most praiseworthy efforts were in far more difficult and important bass parts. Unfortunately, the restricted extent—which, if not increasing, is, at any rate, permanent—of our operatic repertory, limited Staudigl's field of action. It is, however, sufficient for us, if we would prove his excellence, to remind our readers of his Sarastro, Osmin, Rocco, Caspar, Jacob, Bertram, and Marcel. These were performances worthy even of a "dramatic" vocalist—parts on which the masters of old and new opera lavished their melodious treasures, and decked with grandly-planned or delicately worked-out touches of character—parts which must be played, if due effect is to be given them. Now Staudigl gave them this due effect. Without any special histrionic powers, without a prepossessing personal appearance, but, on the contrary, with a great number of personal imperfections (already mentioned), he managed to present us with art-pictures, distinguished, as it is impossible to deny, for admirable conception and imposing, sure realisation, the result of long and assiduous study. The effect he produced was grounded on a perfect knowledge of musical style, on an intimate acquaintance with the particular dramatic expression contained in melody and in musical compositions, and capable of being musically realised, as well as, lastly, on the consciousness that his task was a *predominantly, if not an exclusively, musical one*.

* Translated expressly for the MUSICAL WORLD, from the Vienna *Recensionen*.

Staudigl's own disposition, about which there was a certain mild phlegmatic character, naturally enabled him to appear with more advantage in the part of Sarastro than in any other part of his repertory. Anything lyrically sentimental also suited him, as is proved by the part of George in Bellini's *Puritani*. Even if we consider such comic characters as Osmin in *Die Entführung*, and Staudinger in the *Waffenschmied*, in opposition to those more delicately drawn, as being the ones best adapted to Staudigl's artistic taste, and therefore easier for him to play, there still remain the characters previously mentioned, as well as many others, the execution of which is beset by the most varied difficulties, and yet which were never so magnificently played by any one as by him. Thus, for instance, there was, in the first place, his Rocco, a wonderful conception, carried out, to the very finest touches of character, despite his defective pronunciation, with a degree of dramatic roundness and finish no actor could ever surpass, and that too with the most scrupulous and unvarying regard for the correct musical intonation; there was his Marcel, a fine picture of a bluff, good-hearted man; there was his Caspar, and there was his Bertram, both unmistakably, and yet so differently, marked by the demoniacal element. In Caspar we beheld keen but vulgar wickedness; even the short passage, "Nur ein keckes Wagen ist's, das Glück erringt," was alone sufficient to prove Staudigl a master of dramatic singing, not to mention his rendering of the wild and boisterous drinking song or of the stormy vengeance-air. In Bertram, on the other hand, the supernatural character of the gloomy knight, though marked with great clearness, was never degraded into the likeness of a demon of melodrama. Staudigl gave great prominence to the knightly element, to which he imparted, by a certain air of crafty observation, a colouring attained by no other representative of the part, not even excepting the wildly-genial Formes. Cool and temperate, but not the less deeply cutting, was the irony, the bold and deliberate contempt for every better feeling, while the boisterous passion, by which Bertram is distinguished from a mere cold and negative Mephistopheles, was brought out with fearful energy. But the distinguishing mark, and the peculiar excellence of this impersonation—an excellence, by the way, which can never be sufficiently praised—consisted in the fact that the dramatic accent was never strongly marked at the expense of the musical intonation, but that, on the contrary, the magnificent whole—as we cannot too often repeat—sprang naturally from a thorough comprehension of the musical exigencies of the part. Proofs of this are afforded by nearly every separate passage in it; for instance, "Ich lache," then "Robert, ja, dich lieb' ich mehr als mein Leben," and, above all, the unrivalled "Du hast's gewollt, du zarte Blume," &c.

(To be concluded in our next.)

AUDI ALTERAM PARTEM.

RICHARD WAGNER, in *Re himself* and "TANNHAEUSER."

"TO THE EDITOR OF —."

"Paris, 27th March, 1861.

"MY DEAR FRIEND,—I promised I would, some day or other, give you a full account of everything relating to the Paris *Tannhäuser* business. Now that this has taken so decided a turn, and that I am enabled to obtain a comprehensive view of everything connected with it, it affords me a kind of satisfaction to come to a conclusive opinion of the whole from a calm narrative, written as if for my own perusal. None of you can, however, form a correct idea of the true state of matters, without my touching upon the real motives which induced me to go to Paris in the first instance. Let me, therefore, start from this point.

"After having been prevented, for a space of nearly ten years, from refreshing myself, if only periodically, by witnessing some good performances of my dramatic compositions, I at last felt irresistibly impelled to think of settling in some place where in time it might be possible for me to enjoy that living contact with my art which was so necessary for me. I hoped to be able to find such a place in some retired nook in Germany. In the summer of 1859 I made the most earnest appeals to the Grand Duke of Baden—who, with the most touching kindness, had previously promised that my latest work should be brought out at Karlsruhe under my own direction—to use his influence, so that, instead of making only a temporary stay, I might be allowed to take up my permanent residence in his dominions, since I should otherwise have no course left open to me than to proceed to Paris, and settle there. The fulfilment of my request was—an impossibility!

"I proceeded to Paris in the autumn of the same year, still calculating upon the performance of my *Tristan*, for which I thought I should be summoned to Karlsruhe on the 3rd December. I believed, that when

the work had once been brought out under my own superintendence, I might then trust it to the other theatres of Germany. The prospect of being able to pursue the same course with all my subsequent works was enough for me; and, such being the posture of affairs, the sole charm Paris possessed for me was the fact, that from time to time I might hear an admirable quartet or a first-rate orchestra, and thus at least keep up a refreshing connection with the living organs of my art. But everything was suddenly changed, on the receipt of letters from Carlsruhe, informing me that the production of *Tristan* there had proved impossible. My painful position immediately suggested to me the notion of inviting, for the following spring, some well-known and clever German singers to Paris, so that, with their assistance, I might get up, at the Italian Opera, the model-performance, which I so much desired, of my new work. To this performance it was my intention to invite the managers and stage-managers of such German theatres as were well-disposed towards me, thinking that by this plan I should obtain the result I had hoped to achieve by the performance at Carlsruhe. But, as it would have been impossible to carry out the plan without including the Parisian public, it was necessary that I should endeavour to enlist their sympathies for my music beforehand. It was with this object that I gave the three concerts in the Italian Theatre. The highly gratifying result of these concerts, as far as success and approbation were concerned, could not, unfortunately, further the principal enterprise I had in view. I became fully aware of the difficulties besetting an enterprise of the sort, while the impossibility of obtaining the simultaneous attendance of the German singers I had selected compelled me to abandon my design.

"While, thus hemmed in with difficulties on every side, I was again casting my eyes, borne down by heavy care, towards Germany, I heard, to my great astonishment, that my position was warmly discussed, and my cause kindly advocated, at the court of the Tuileries. This kind interference on my behalf I owed to the extremely friendly feeling of many members of the various German embassies in this capital, a feeling of which I had previously been in complete ignorance. Matters went so far that the Emperor, having heard a most flattering account of my work, generally known as *Tannhäuser*, from a German princess whom he particularly respects, gave orders for the immediate production of the opera at the Académie Impériale.

"I cannot deny that although, in the first instance, highly gratified at this unexpected testimony of the success of my works in circles from which I had for so long kept personally so far aloof, I soon began to look forward with great anxiety to a representation of *Tannhäuser* in the theatre mentioned; for who saw more clearly than I did that this great operatic theatre had long been estranged from every earnest artistic tendency; that requirements very different from those of dramatic music had asserted their supremacy; and that opera had become simply an excuse for ballet? The truth is, that of late years I have had very many applications to bestir myself about the performance of one of my works in Paris; I never, thought, however, of the so-called Grand Opera, but—for an experiment—rather of the modest Théâtre Lyrique. This I did for two reasons: at the latter theatre no particular class of the public leads the taste of the rest, and—thanks to the poverty of its resources—the ballet, properly so called, has not yet grown up to be the centre around which everything else in art revolves. The manager had, however, been obliged to give up all ideas of a performance of *Tannhäuser*, after having repeatedly considered it of his own free will, principally because he could find no tenor equal to the difficult task of supporting the principal character.

"Now, at my very first interview on the subject with the manager of the Grand Opera, I was given to understand that the most necessary condition to ensure a successful performance of *Tannhäuser* was the introduction of a ballet, and that, too, in the second act. I did not perceive the full import of this condition until I declared it was impossible for me to stop the action of the second act, above all others, by a ballet, in every respect meaningless; but that, on the other hand, a particularly appropriate pretext for a ballet was afforded by the voluptuous court of Venus, in the first act, where, when I first conceived the drama, I had myself thought it impossible to dispense with dancing. In fact, I was excited by the idea of strengthening this part of my work, a part which was unmistakably the weakest point in my original score, and I drew up an elaborate plan by which the scene in the Venusberg would be rendered a most important one. The Manager peremptorily rejected this plan, and told me plainly that, in the performance of an opera, he had not only to consider the ballet itself, but so to arrange matters that it should come on in the middle of the evening, for it was not until that time that those subscribers to whom the ballet almost exclusively belonged entered their boxes, as they usually dined very late; a ballet executed in the beginning of the evening could not, therefore, I was informed, satisfy these persons, as they were never present during the first act.

The same and similar explanations were subsequently repeated by the Minister of State himself, and all chance of a successful result represented as so dependent on my fulfilling the conditions in question, that I began to think I should be obliged to throw up the whole affair.

"While I was reflecting more seriously than ever on returning to Germany, and anxiously looking around for some spot where I might be enabled to produce my latest works, I was most favourably impressed with the value of the Imperial order, for it placed at my disposal all the resources of the Grand Opéra, and authorised me, in the most unreserved and unconditional manner, to make whatever engagements I might deem necessary. Everything required by me was instantly carried into effect, without the slightest consideration of the cost, and an amount of care, of which I before had not the slightest idea, was bestowed upon the *mise-en-scène*. Under such unusual circumstances, I became gradually more and more impressed with the belief that I might possibly behold a complete, nay ideal, performance. The notion of such a performance of one or other of my works, no matter which, had seriously engrossed my thoughts for a long time, in fact from the time of my withdrawal from our own operatic theatre. An opportunity which had never before been anywhere placed within my reach, was now most unexpectedly offered me in Paris, and that, too, when no exertions on my part had been able to procure me any favour at all approaching it on German soil. I frankly confess that this thought filled me with an ardour I had not known for a long time, and which a certain bitterness, mingled with it, only served, perhaps, to augment. I now saw nothing save the possibility of a completely beautiful performance; and, absorbed by my constant and anxious care to realise this possibility, every cause for distrust lost its power of affecting me. 'If I only attain what I am justified in considering possible'—I said to myself—'what do I care about the Jockey Club and their ballet?'

"From this moment, all my attention was devoted to the performance. No French tenor, I was told by the Manager, could be found for the part of *Tannhäuser*. Having been informed of the brilliant talent of the youthful tenor, Herr Niemann, I pointed to him, though, it is true, I had never heard him myself, as the representative of the principal part, especially as he spoke French easily. An engagement, most carefully brought about, was concluded with him, at a great sacrifice. Several other artists, such, for instance, as the barytone Morelli, owed their engagements solely to my desire to secure their services for my work. As for the rest, I preferred certain rising and talented young artists—because I thought I might form them more easily to my style—to some first-rate singers, already favourites here, because their too forward manner exercised a disturbing influence on me. The amount of care, totally unknown among us, with which the rehearsals at the piano were conducted, astonished me, and, under the intelligent and delicate guidance of M. Vanthrot, the *Chef du Chant*, I speedily beheld our efforts attain a rare degree of maturity. I was especially gratified at observing how young French talent gradually understood my work, and warmed into a love of its task.

"In this way, I myself felt a new affection for this old work of mine. I once more went through the score with the greatest care; I completely remodelled the scene with Venus, as well as the ballet-scene preceding it; and more especially endeavoured to adapt the vocal music most accurately to the words of the translation.

"I had devoted my whole attention to the performance, and disregarded every other consideration; but now my anxiety commenced as the truth flashed upon me that the performance would not be distinguished by that degree of invariable excellence I had expected. It is a sad thing for me to tell you in what respects I, at first, found I was doomed to disappointment. The most serious circumstance was, decidedly, that the singer of the difficult principal part grew more and more desponding the nearer we approached the night of performance. The flattering hopes I had cherished, during the course of the pianoforte rehearsals, sank lower and lower, the more we had to do with the stage and the orchestra. I perceived that we were declining to the level of an ordinary operatic performance, and that all those expectations, which soared far above this, would necessarily remain unfulfilled. Viewed in this light, in which at the beginning I naturally had not viewed it, the only thing that could elevate such an operatic representation was wanting: I mean some highly talented individual, already an established favourite with the public, while I came forward with nearly all novices. I was finally, most disheartened by the fact that I could not succeed in withdrawing from the usual conductor the direction of the orchestra, and undertaking it myself, for this would have enabled me to exercise a great influence on the spirit of the performance; and the fact of my having been thus compelled, with sorrowful resignation (for I had not been allowed to withdraw the score as I desired), to consent to a tame and spiritless performance of my work, is still a cause of real grief to me.

(To be concluded in our next).

Letters to the Editor.

AMERICAN COMPOSERS.

Baltimore, U.S., April 1, 1861.

SIR,—In a late number of your valuable paper an article appears in which American musicians are sneered at in rather an unwarrantable manner. Fry and Bristow are two most excellent composers, and are better known than any other American composers; but there are others beside them who do aspire to compose the higher order of music. Among them is your humble servant, who has written two operas, one oratorio, and other smaller works. One of his operas is now in London, and may be seen at Mr. William Kirkham's, No. 2, Bulstrode Street, or by calling upon Mr. George Loder, whose knowledge of American musicians is at least equal to "E's;" and if that gentleman will condescend to examine the score of the work herein mentioned, he will no doubt conclude that Americans can write something better than negro tunes.—Respectfully, M.

P.S.—Be so kind as to show this to Mr. "E," with compliments.

MUSIC AND THE EXHIBITION OF 1862.

SIR,—I have seen in your valuable journal an abstract of the report of the Sacred Harmonic Society, and was somewhat struck by the gratuitous way in which the committee of this body print their opinion to be as regards making a public recognition of music, as an art, at the International Exhibition of 1862, "that no satisfactory issue would be likely to follow the proposed attempt, particularly if it was intended to undertake musical performances concurrently with the Exhibition. The committee appeal to the experience they have gained in musical arrangements generally during the past quarter of a century, as justifying them in thus early expressing their opinion."

Now, in a paragraph or two preceeding this, the report is almost transcendental in style, about the "marvellous works" they (the Sacred Harmonic Society) have accomplished during the last few years at Sydenham, and of the still more marvellous works they intend to accomplish next year, on the same scene, by the aid of this same "extended musical experience." May I ask how this is to be reconciled with their opinion "that no satisfactory issue would result" from performances at the International Exhibition. If great musical performances are artistically successful at Sydenham, why not at Kensington?

For my own part, I can see no reason whatever that the most musical country in the universe should not show the assembled nations of the world that she can rear her head as proudly, and with as much justice, in great musical performances, as she does in every other walk of art and commerce, and ought not to let such an occasion as the International Exhibition of 1862 pass, without making a great special attraction of the immense instrumental and choral resources she possesses, and which are unsurpassed, if equalled, by any other nation; and these performances, I think, it is self-evident, should take place in the building in which the Exhibition is held; or a separate concert-room might be constructed contiguous to it, which might be used for other large public meetings, fruit and flower-shows &c., which may be held concurrently with the main Exhibition itself.

Again, I say, let not the Exhibition of 1862 pass without the "divine art" taking its proper rank as the first recreation and chief public art of this country, in the most wonderful age the world has yet seen.—I am yours obediently

MUSICUS.

ST. CHAD'S SINGING.

SIR,—Will you oblige me through the medium of your paper to inform the parishioners of St. Chad's Church, and those parties generally attending there, that the singing is not under my management at present; and that the chants are selected by the Rev. Mr. Kittermaster, who has also taken upon himself to alter the pointing.

I should be obliged if you would kindly allow me to make this public, as the exhibitions we have lately had may (without explanation) tend to injure the professional reputation of—Yours, &c.

Dogpole, 1861.

J. TOMLINS JONES, (Organist of St. Chad's).

HER MAJESTY'S THEATRE.—There is a rumour afloat, writes the *Manchester Weekly Times*, that Mr. Lumley may once more open Her Majesty's Theatre as manager, if not lessee; a rumour which is warranted by the fact that some of the leading vocalists who were to appear at that house under the direction of Mr. Smith were sublet by Mr. Lumley, to that gentleman, and consequently the latter, now that the Haymarket temple is closed, will have the artists on his hands, and we most of us know that they are rather an expensive luxury if kept idle.

MUSIC IN PESTH.*

On Thursday the Museumsaal was not large enough to contain the crowd of persons who flocked, as though for the purpose of attending some festival, to Joachim's second and last concert, the net receipts of which, in pursuance of a resolution Joachim made some years ago, were to be handed over to the Pesth-Ofen Conservatory. To the great violin-concertos of Beethoven and Mendelssohn, which Joachim played with unequalled excellence, were added his own splendid romance from the *Concert in ungarische Weise*; prelude, minuet and gavotte, by Bach; the *Rákóczy-March* (on the violin alone); and the last movement from Tartini's *Trille du Diable*. In the case of such unerring precision and of such a wonderfully ideal rendering of ideal works of art, criticism ceases, as a matter of course, just as it does when it has to do with the direct opposite, namely, nothingness. Under the circumstances, all we can do is to express the admiration we feel for this great artist. On the part of the Conservatory, the funds of which were considerably augmented by the receipts of the concert, a silver laurel-wreath was presented to Joachim by one of the pupils, who at the same time delivered an address in the Hungarian language, after the performance of Mendelssohn's concerto. Herr Joachim received this mark of esteem with his usual modesty, and promised to devote his talent to the art of his native land. Between the instrumental pieces, Mlle. Ida Huber sang an air of Rossini's, and the vocal pupils of the Conservatory a chorus arranged by Engesser. We cannot close our notice in a more satisfactory manner than by informing our readers that Herr Joachim has promised to return in a short time, perhaps as soon as May, and remain several weeks. The following is a translation of the address from the students of the Conservatory:—

"Respected artist and countryman: In return for your noble conduct in giving, of your own free will, to-day's concert for the purpose of increasing the material prosperity of our Conservatory, we feel it a sweet duty publicly to express to you our warmest thanks. Such patriotism on your part is a sure sign that you love this same Fatherland in which you were born, and that you have its prosperity at heart; this has led you to raise this musical institution of your country—an institution which, although somewhat backward, is becoming more and more complete every day—both in reputation and in a material point of view. Oh! how many in this far-distant land, who feel that your present act has rendered their future secure, will breathe words of gratitude after you when you have gone! Oh! such words of gratitude encircle your laurel-crowned head more splendidly than will this wreath, which we now offer as a trifling recognition of how much we owe you. Noble-hearted man, language is too feeble to express what we feel, but we believe that your great mind and creative spirit will be able to understand the throbbing of our hearts; the only thing we regret is, that your present stay amid the fair plains of your native land should be so short. Hardly have you come ere you depart; but one consideration consoles us, and that is, although far away from that Fatherland which so yearns after you, your undying artistic merit will gain for it reputation and respect. Permit us, however, to hope that we shall again see you here in our common Fatherland, and that too for a longer period than in the present instance; nay, that, if Heaven so wills it, you may in your old age repose here on the laurels you have gained in every part of civilised Europe, respected by your faithful relatives, and honoured in the hearts of your countrymen, who will be enabled to say, with quivering lips, 'This man lived for his native land!' May the blessing of Heaven accompany you on your career of merit, and, when you are far away, beyond the broad sea, think sometimes of your relations and countrymen, who love you with such unalterable affection, and who for ever will preserve the fondly-cherished remembrance of you engraven on their hearts. Huzza!"

WALWORTH LITERARY INSTITUTION.—On Monday last a musical entertainment was given in aid of the church of St. Paul's, Lorrimer Square, the leading performers in which were Miss Annie Cox, and Messrs. Thomas Rogers, Pittard, and Hook. The principal feature of the evening was a very interesting lecture by Mr. Rogers on the musical composers of the 18th century, with illustrations from their works, in the execution of which he was most ably assisted by Miss Annie Cox. Mr. Sidney Naylor was the accompanist, and the entertainment was highly satisfactory.

* From the Pesth *Unger* of the 15th ult.

ST. JAMES'S HALL
(REGENT STREET AND PICCADILLY).

MONDAY POPULAR CONCERTS.

EIGHTEENTH CONCERT OF THE THIRD SEASON,
ON
MONDAY EVENING, APRIL 29, 1861,

[The Instrumental Pieces selected from the Works of

MENDELSSOHN.

PROGRAMME.

PART I.—Quintet in B flat, Op. 87 (second time at the Monday Popular Concerts), for two Violins, two Violas, and Violoncello, MM. VIEUXTEMPS, RIES, R. BLAGROVE, WEBB, and PIATTI (Mendelssohn); Song, "In diesen heiligen Hallen," Herr HERMANN (Mozart); Presto Scherzando in F sharp minor (first time at the Monday Popular Concerts), for Piano Solo, Mr. CHARLES HALLE (Mendelssohn).

PART II.—Sonata in D (first time at the Monday Popular Concerts), for Piano Solo, Mr. CHARLES HALLE (Mendelssohn); Song, "The Merry Wives of Windsor," Herr HERMANN (Nicola); Quartet in B minor (first time at the Monday Popular Concerts), for Piano Solo, Violin, Viola, and Violoncello, Mr. CHARLES HALLE, M. VIEUXTEMPS, Mr. WEBB, and Signor PIATTI (Mendelssohn).

Conductor—Mr. BENEDICT.

To commence at Eight o'clock precisely.

Sofa Stalls, 5s.; Balcony, 3s.; Unreserved Seats, 1s.

Tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; Messrs. Cramer and Co.; Hammond, Addison and Co.; Schoit and Co.; Ewer and Co.; Prowse and Co.; 48 Cheapside; Chappell and Co., 50 New Bond Street; and the principal Music-sellers.

MR. CHAS. HALLE'S BEETHOVEN RECITALS.—

Mr. Charles Hallé begs to announce that he intends giving EIGHT PERFORMANCES OF CLASSICAL PIANOFORTE MUSIC, in the large Room of St. James's Hall, on the afternoons of the subjoined dates:—Friday, May 17th; Friday, May 24th; Friday, May 31st; Friday, June 7th; Friday, June 14th; Friday, June 21st; Friday, June 28th; and Friday, July 5th.

To commence each day at Three o'clock precisely.

The Programmes will be exclusively devoted to the Sonatas composed by Beethoven, for Piano Solo without accompaniments—the whole to be introduced in regular succession, according to the original order of their publication, for which the numbered "Opus" respectively assigned to them are warrants.

Prices of Admission:—Sofa Stalls (numbered and reserved), for the series, 2l. 2s.; Single Ticket, 10s. 6d. Reserved Seats (Balcony and Area) for the series, 1l. 11s. 6d.; Single Ticket, 7s. Unreserved Seats, for the series, 1l.; Single Ticket, 3s.

Subscriptions received at Chappell and Co.'s, 50 New Bond Street; and at Mr. Hallé's, No. 18, Clifford Street, W.

TO CORRESPONDENTS.

W. C. FILBY.—His letter will appear next week.

GAMMA.—We have received a letter on the subject of the same paragraph from the gentleman who translated it. He wishes to know whether the official scribe who penned such trash is beyond the reach of international law, and whether he cannot be punished—severely—for subjecting a literary colleague to the fearful task of rendering bombastic fustian of this kind into English. The writer goes on to say that, sooner than translate another such paragraph, he would prefer turning even a second work of Wagner into the vernacular of these isles.

CHURCH OF ALL SAINTS, KENSINGTON PARK.—Next week.

MR. GEORGE LAKE'S CONCERT.—Next week.

FELIX.—If Felix has heard Beethoven, he must be an older man than would appear from the extraordinary vivacity of his style. We must refer him, however, to St. Job of Pachelco.

AN ADMIRER OF THE OPERA COMIQUE.—*The History of the Opera Comique, its Rise and Progress*, will be resumed in our next number.

NOTICES.

TO ADVERTISERS.—Advertisers are informed, that for the future the Advertising Agency of the THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'clock P.M., on Fridays—but not later. Payment on delivery.

TERMS { Three lines and under 2s. 6d.
Every additional 10 words 6d.

TO PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforward be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.

A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, APRIL 27, 1861.

WHY should *Guillaume Tell* up to the present moment have failed to achieve an eminent success on the English stage? Why should a work whose fame has filled the world; which suffers no derogation by being compared with the noblest masterpieces of the art—*Don Giovanni* and *Fidelio*; which would lose none of its lustre by being placed in juxtaposition with any operatic work in existence; the beauty, magnificence, and completeness of which are as evident as the sunlight, and unanimously acknowledged; why should such a work be comparatively valueless in a speculative point of view, even when brought out with lavish expense, and with all the resources of our greatest Italian Theatre? Is it, as our shrewd and intelligent cotemporary, the *Morning Post*, suggests, that the music is too good for the aristocracy and the supporters of the Opera? We think not; or how to account for the fact that *Don Giovanni*, the music of which is at least as "good" as that of Rossini's opera, has, for more than a quarter of a century, proved invariably one of the greatest attractions of the season? The reason of the disparity lies deeper.

Good music of itself is unable to sustain the popularity of an opera. The book upon which it is founded must create a general interest. The heart must be touched as well as the curiosity kept alive. Every one must be made to feel. The moving power, the prevailing sentiment, must be universal. In every opera we can call to mind, which has kept possession of the stage and secured an enduring popularity, Love is the mainspring of the plot. Not love always pure and refined, but love, nevertheless, which finds an echo in every breast, and the consequences of which every one may take unto himself. In various parts of the world, certainly, and under particular conditions of the political atmosphere, occasions may arrive when an opera like *Guillaume Tell* will be far more acceptable to the public than any other. But "revolutionary operas," as they are called, must bide their time, and wait for their hour of triumph upon the inflammatory passions of the multitude. Why is *Masaniello* so very seldom produced on the English stage? It stands exactly in the same predicament as *Guillaume Tell*. In neither does love exercise any material influence. Who cares for the fortunes of Alphonso and Elvira in one, or for those of Matilda and Arnold in the other? In Rossini's opera the lovers are as uninteresting a couple as we could meet with in the dullest of modern novels. The name of Matilda merely conjures up the romance in the forest, and the duet with Arnold. That of Arnold is associated indisputably with the grandest music in the work. But can any one say who is Arnold?—who Matilda? Has anybody ever asked himself the question? How different our impressions of Valentine and Raoul, of Amina and Elvino, of the devoted Gilda, and her heartless lover, of the three Leonoras? Patriotism is an ardent and ennobling feeling; liberty a grand abstract idea; both constitute an excellent stock in trade for melodramatists and novel-writers; but neither is available for musical purposes, except under certain restrictions, and

both should therefore, be used as sparingly as possible. An entire opera about liberty would be simply a bore, unless, indeed, a love-plot of absorbing interest were dovetailed with it. There is nothing of this kind in *Guillaume Tell*. We are not apprised that any special tie exists between the lady and gentleman, representing "lovers," whom the poet has brought together once only in the piece. The lady, indeed, is the most uninteresting of heroines, and her presence or absence does not seem to have the least influence on the story. In short, Rossini's genius has triumphed over one of the feeblest librettos ever submitted to composer, and the fame *Guillaume Tell* has achieved is entirely to be attributed to the music.

It may be objected, as opposed to our theory, that there is no regular love-plot in *Don Giovanni*. No regular love-plot, certainly; but almost every incident is founded on love; and love, good or bad, is contending for mastery throughout the whole drama. Mozart's opera, moreover, would constitute an exception under any circumstances, the solo melodies being so numerous, and of that kind which appeals to the most unpractised ear. In *Guillaume Tell*, on the other hand, the solos are comparatively few, the genius of the composer seeming to be more particularly employed on the choruses which the nature of the book has rendered all-important. Perhaps a better example of an opera retaining possession of the stage in which love does not constitute the ruling passion, may be adduced in *Lucrezia Borgia*; but if not ordinary love, most assuredly maternal love is a powerful engine in Victor Hugo's tragedy, and plays the most important part in its development.

Let us hope that the production of Rossini's masterpiece to-night at the Royal Italian Opera may recommend it more strongly than ever to the admiration of the English public. Everything that managerial liberality and taste can effect, we have no doubt, will be done to ensure an adequate performance.

R.

It will be readily conceded by the most jealous foreigner that music has, during the last ten years, made greater progress in this than in any other country. While, on the Continent, the art cannot be said to have advanced, we have encouraged its cultivation by every possible means, until our musical proficiency far surpasses that of our neighbours. No other country can boast of such musical institutions as those which flourish in London at the present day—institutions as remarkable for the elements of which they are composed as for the degree of executive perfection they have attained. The Sacred Harmonic Society, for example, is an association of amateurs whose performances are the most interesting and complete that can anywhere be listened to; while the Philharmonic Society, Dr. Wylde's new Philharmonic Concerts, the different Choral Societies (including Mr. Henry Leslie's Choir and the Vocal Association), the Musical Union, the Musical Society of London, and, last not least, the Monday Popular Concerts, are each individually of such intrinsic excellence, that if any of them had originated in Germany, it would be quoted as a striking proof of the musical genius and cultivation of that country, and the town in which it existed acquire universal notoriety from its presence.

A remarkable feature of the progress of music among us is, that it appears to be restricted to certain districts. The breath of melody seems to favour particular provinces only. It blows with constancy over the dreary wastes and smoky regions of Lancashire and Yorkshire, while in Devonshire

its influence is scarcely perceptible. It may almost be said that the progress of music is limited to the two first-mentioned provinces and London. Nowhere in Ireland or Scotland is any body of musical amateurs to be found at all comparable to any one of the London societies; and in the eastern and midland counties of England, notwithstanding the efforts of many very able professors, the art does not seem to prosper. There is not, at any rate, that desire on the part of the community to be practically acquainted with musical works such as the London public has evinced during the last ten or fifteen years, and to which are to be attributed those institutions of which we may be justly proud.

W.

To the Editor of the MUSICAL WORLD.

SIR,—With the conclusions at which you arrived in your excellent leader on singers and the art of vocalisation (*MUSICAL WORLD*, April 13), I entirely concur. I have recently had occasion to test them. Mlle. Lucca, the new German dramatic singer, furnishes a proof that a really beautiful voice has not yet become a myth. This young lady made her *début* on the last Wednesday in March, at the Royal Opera House, as Valentine, in Meyerbeer's masterpiece, *Les Huguenots*, and by her agreeable and noble appearance enlisted the sympathies of the audience in her favour the moment she appeared on the stage. When, however, in the finale of the second act, her fresh and youthful voice obtained, without the slightest visible effort, an absolute mastery over the whole mass of concerted music, chorus and orchestra, her success was at once assured even before she had sung a single solo.

Her performance, in my opinion, reached its culminating point of excellence in the celebrated duet with Marcel in the third act. Her voice is not only strong, penetrating, and capable of long exertion, but full, soft and noble; in its compass of two octaves (from C to C) it is only a most practised ear which can detect the passage from one register to another. This evenness may be the result of artistic training, though such a normal state of the voice may be a kind gift of nature, the existence of organs of this description being placed beyond a doubt by the history of vocal art. Among the other vocal excellences of this accomplished young beginner, may be mentioned a most correct ear, and, as a consequence invariably correct intonation.

A few instances of unsteadiness, for example, at the commencement of the 6-8 time, in the duet with Marcel, to which I have already referred, may, I think, be ascribed to nervousness (in German, *Lampenfieber**), a malady which usually accompanies such an important event as a first appearance before a strange audience. All that Mlle. Lucca did bore the stamp of dramatic intelligence and warm musical feeling; not a note was flat or insignificant, while the business of the stage was carried out with youthful enthusiasm. It struck me, however, that both the musical as well as the dramatic parts of the young lady's performance were deficient in artistic arrangement *as a whole*, and however grand and beautiful much that was done by the genial novice, she must still display a settled plan, an unity of style, and an æsthetic method, before she can execute the task she has undertaken with such completeness in all the details, separately and in relation to each other, as that exhibited by one or two distinguished singers who have assumed the part of Valentine.

* Literally, "Lamp-fever," *Anglicè*, "Stage-fright."

Of course, it was impossible to decide, by the single part of Valentine, what may be the extent of Mlle. Lucca's capabilities for *bravura* singing. A chromatic major scale from (on the staff) B flat upwards, with Raoul, was "apocryphal." I think the young lady must be warned against using a capricious "*vibrato*," and forcing her voice. Her delivery of the words, and especially her pronunciation of the letter "r," are not quite satisfactory. The German version, moreover, which she selected, is not so good as the one usually given. It is impossible, after hearing only one character, and that, too, a *début*, to pronounce a definite opinion on an artist of such high capabilities as Mlle. Lucca; and therefore it is the duty of the critic to wait. At all events, the thanks of the Berlin operatic public are due to Herr Von Hülsen for having introduced to their notice a dramatic singer of such promise, and in the vigour of her prime.

A GERMAN CRITIC IN LONDON.

THE Berlin *Voss'sche-Zeitung*, of April 21st, contains the following notice of a young organist and composer, with whose name the readers of the *MUSICAL WORLD* have already been made acquainted:—

"If now-a-days more than one of our organ-players of no small pretensions would tremble at the thought of being tested by Matthæson's 'Exemplarischer Organistenprobe,' still there are some masters of the instrument before whom Matthæson *redivivus* would respectfully uncover his head. True, their number is small, and the harvest of young men in this, as in all fields where we seek pure musical talent, is remarkably thinly sown. So much the more gratifying is it, therefore, to find such a talent engaged, with hearty zeal and indefatigable practice, in acquiring thorough command of the grandest of instruments—that for which Sebastian Bach alone composed a series of works extensive enough to occupy an organist for life. And such a talent we found on Friday last in a young musician, John R. Paine, of Portland, in the United States. He played before an invited audience a series of pieces by L. Thiele, Sebastian Bach, and Mendelssohn, in which he exhibited a perfect mastery over the mechanism of the instrument, and an almost equal power over the peculiar difficulties which make a satisfactory performance of Bach's works so rare an event. Mr. Paine's style is clear and smooth, and his pedal playing is superb. These qualities he exhibited in a marked degree in the first movement of Sebastian Bach's organ trio in G. To give the three voices (for two manuals and pedals) clearly and with equal individuality, and yet to produce them as a beautiful whole, and in the joyous character intended by Bach, is one of the most difficult tasks that can be given to the organist. Equally successful was the performance of the other pieces, especially Bach's *fugue* in G, the majestic character of which could not have been brought out with a more free and dramatic expression by any one except the very greatest masters.

"Mr. Paine also exhibited himself as composer in the best light. He played variations of his own upon the Old Hundredth psalm tune, a choral in universal use in America [in England, too, for that matter] and concert variations upon Haydn's Austrian Hymn. These pieces were so happily laid out in form, that their interest constantly rose to the close; they proved his sound contrapuntal knowledge; his great taste in the combination of the stops of various colour; and the author's possession of a fine fancy, from which much may be hoped and expected. In but a passage or two—in the first and second variations upon the choral—did it seem to us that Mr. Paine had not yet fully emancipated himself from the school. As we learn, he is a pupil, both on the organ and in counterpoint, of our unsurpassable organist and contrapuntist, A. Haupt. Hence we the more rejoice to greet in this young foreigner, who, now returning to his native land, will be a proof equally distinguished and honourable of the high state of German (musical) art, and the greatness of one of that art's ablest representatives."

Mr. Paine has arrived in London, and we trust will soon be furnished with an opportunity of appearing before a London audience, both as an executant and as a composer.

GRISI AND MARIO.—The report that these popular singers have rejoined the Royal Italian Opera, is now verified.

ROYAL ITALIAN OPERA.

It was no wonder that the revival of *I Puritani* on Saturday should create excitement among the frequenters of the opera. There were many reasons. Signor Tiberini in Arturo was to essay his second part, one indeed in which Rubini alone, of all tenors, had made a lasting impression, although Signor Mario looked and acted the cavalier nobleman infinitely better. Mad. Tiberini-Ortolani, too, was to make her first appearance at the Royal Italian Opera in Elvira; and Herr Formes, after several years' absence, again to exhibit his splendid voice and dramatic talents in the part of Giorgio—undertaken for the first time, we believe. No wonder, then, that the stalls were anxious and the boxes eager. Another cause of attraction might be cited in Signor Ronconi, who resigned his old part of Giorgio, the music of which was too low for him, for that of Riccardo, in which he was perfectly suited, and felt at his ease. So much for expectations. The performance, if it fell something short of what was anticipated, was excellent in the main. Signor Tiberini sang even more skilfully, and exhibited a more thorough command of his voice as Arturo than as Ferdinando. His singing in the quartet, "A te, o cara," was in its way perfect; and in the duet, where the Puritan Colonel stops Arturo, as he is about to effect the escape of the Queen, he exhibited the finest declamatory powers and a largeness of style for which we had not given him credit. It seems, however, that Signor Tiberini could not have been in his best voice on Saturday, as he evaded the high passages in the aria "Ella e tremante," in the last scene, whereby he disappointed sundry of his admirers. He made amends, nevertheless, at the second performance on Tuesday, and sang the famous passage of Rubini with infinite ease and perfect intonation. The *débutante*, wife of Signor Tiberini, is, no doubt, as our readers have guessed, the lady-like and light-voiced Mlle. Ortolani, who so much pleased the *habitués* of Her Majesty's Theatre some few years since in this very part of Elvira, creating quite a *furor* in the polacca, "Son vergin vezzosa," and winning distinction by her skill, both as vocalist and actress. Mlle. Ortolani is not Grisi nor Bosio, but herself, and will doubtless do the theatre real service in many characters for which she is well suited. Her voice still vibrates as of old, but she has gained strength or facility, and betokens decided improvement. In places where she had not to form her notes, such as the opening movement of the aria "Qui la voce," and some *cantabile* bits in the first finale, she sang charmingly and with much grace, and won universal praise. Herr Formes had been labouring under indisposition for some days previously, and was hardly up to the mark. He showed, nevertheless, that the power and depth of his voice remained unimpaired by his transatlantic trip, and that his energy and feeling were as striking and superabundant as ever. Indeed, it was generally remarked that the voice of the great German bass was more rounded and mellowed by time, a matter of congratulation to his numerous admirers. The music of Giorgio is not quite in Herr Formes' line, nor does it lie altogether within his register, his voice being far deeper than that of Lablache. His finest efforts were in the duet with Elvira (act 1, sc. 2), and the grand duet with Riccardo, "Suoni la tromba," in which he and Signor Ronconi declaimed so vociferously that they might have been heard—if not quite at Bologna, as Rossini wrote of Tamburini and Lablache, but at Boulogne. Signor Ronconi is more at home in Riccardo than in Giorgio, which we are glad to see he has resigned, as the music was too low for him. His performance of Riccardo is a remarkable one, histrionically speaking, the best by far since Tamburini, and the music of Bellini is thoroughly congenial to his real Italian style and method.

After the opera Mlle. Salvioni appeared in the *ballet diversissement*, *Les Amours de Diane*, and achieved great success in sundry striking and original *pas*.

The first performance of Rossini's *Guillaume Tell*, which was to have taken place on Thursday night was postponed until Monday, in consequence of the indisposition of M. Faure. M. Faure being cast for the Swiss patriot, one of the most important characters in the opera, it was not to be expected that he could be replaced at a moment's notice by any competent substitute. The postponement was therefore inevitable. The disappointment, however, was by no means so great as might have been anticipated under the circumstances. Those who remained in the theatre after the un-

expected change had been communicated (viz., the great majority of one of the largest audiences ever attracted to the Royal Italian Opera) being consoled by the finest representation of Meyerbeer's magnificent *Prophète* that has been heard in the course of the present season. The principal singers—Mads. Csillag and Rudersdorff (Fides and Bertha), Signor Tamberlik (Jean of Leyden), MM. Tagliafico, Neri Baraldi, Polonini, and Zelger (Oberthal the three Anabaptists)—exerted themselves to the utmost; the band and chorus were superb, and the whole performance was such as to raise the enthusiasm of the house. After the great scene of the camp before Münster, Signor Tamberlik was recalled and received with uproarious applause from all parts of the house.

SACRED HARMONIC SOCIETY.—The first public dinner in aid of the Benevolent Fund of the Sacred Harmonic Society took place at St. James's Hall, on Wednesday evening, when a banquet, not merely substantial, but in every way *recherché*, was prepared by Mr. Donald, the responsibility of whose task will be understood, when it is stated that the guests were so numerous as completely to fill the vast area of the large music-room. The hall looked splendid; and the only thing to be regretted was that the ladies, who sat in the balconies and galleries, were not (as Mr. Charles Dickens humanely suggested, at one of the anniversary meetings of the Royal Society of Musicians) partakers, instead of spectators, of this festival. The President of the day was Sir Joseph Paxton, who performed his duties admirably, and delivered an appeal in favour of the Benevolent Fund, the eloquence of which was apparent in the list of donations (subsequently communicated by Mr. J. F. Puttick, Honorary Secretary), which realised the handsome "total" 450*l*. Among the speakers were the Rev. J. C. M. Bellew, who gave "Prosperity to the Sacred Harmonic Society," accompanying his brief but apposite allusions to that excellent institution with some well-placed compliments to Mr. Costa; Mr. J. N. Harrison, the venerable president of the society, who replied with no less good taste than enthusiasm; Mr. J. O. Mason, the *deus ex machina* of the great music meetings at Birmingham, who as Lieutenant-Colonel in the 1st Warwickshire Volunteers (no military or naval officer being present), returned thanks for "The Army, the Navy, and the Volunteers;" and Mr. Bowley, who proposed "The President," and, later in the evening, "The Musical Profession," coupling with the latter the name of Mr. Costa, from whom a reply was elicited remarkable in an equal degree for modesty, conciseness, and good feeling. The musical arrangements were all that could be wished. In place of the time-honoured "Non nobis, Domine," the after-dinner thanksgiving was represented in vocal harmony by an impressive and admirably-written canon from the pen of Mr. Costa, which, though announced in the programme as "unpublished," has been published for more than twenty years. In the national anthem Mad. Rudersdorff declaimed the solo with superb energy (and in thorough good English); Mad. Sain-ton-Dolby, who was uproariously greeted, sang two airs to perfection—one of which, composed by M. Randeggar ("Sleep, gentle sleep"), is in its way a "gem;" Mr. Young reminded the audience of "the elder Braham" in that composer's once famous song of "The anchor's weigh'd," and was unanimously encored; Mr. Lazarus (accompanied by Herr Pauer on the piano) played a clarionet solo of his own (on Scotch melodies), with the tone, expression, and mechanism for which he is unrivalled; Mr. Hughes exhibited his wonderful command of the ophicleide in "O ruddier than the cherry;" and other performances—including Rossini's "Carita" (solos by Mad. Rudersdorff, Miss Chambers, and Mrs. Dixon); Horsley's glee, "See the chariot at hand," by sixty voices from the chorus of the Sacred Harmonic Society; and selections by the fine band of the Coldstream Guards (Mr. C. Godfrey, director) enlivened the proceedings of the evening. A more auspicious inauguration could not have been desired. A short extract from the official prospectus will best explain the objects of the Benevolent Fund:—

"The Benevolent Fund is established for the relief of necessitous persons, professional or amateur, who have at any time been connected with the Sacred Harmonic Society, a society which has existed for upwards of a quarter of a century, and which has been brought into connection with many thousands of persons, any of whom, if in necessitous circum-

stances, are eligible for relief from this fund. The entire income derived from the invested property of the fund, with a portion of the annual subscriptions, is applied in pensions to indigent persons who have been associates of the Sacred Harmonic Society, the remaining income of the fund being expended in casual relief."

The Sacred Harmonic Society alone contributed to this fund, in 1859, the sum of 1000*l*, out of its share of the proceeds of the Handel Festival Commemoration in the Crystal Palace.

NEW PHILHARMONIC CONCERTS.—The second concert, which took place on Monday night, overtopped even the first in point of excellence and variety. Let the reader judge from the programme:—

PART I.—Overture (*Abenceragen*) Cherubini; Aria, "Hia gia vinta" Mozart; Grand choral symphony, Beethoven. **PART II.**—Concerto in C minor, pianoforte, Mozart; Aria (*Fra Diavolo*) Anber; Fantasia, violin, Ole Bull; Duet (*L'Italiana in Algeri*) Rossini; Overture (*The Ruler of the Spirits*) Weber. Conductor, Dr. WYLDE.

Dr. Wyld has an affection for Cherubini. The fine overture of *Les Abenceragen* was introduced by him some years ago, and so much liked as to account for its place in the present selection. The execution of the Choral Symphony was on the whole magnificent, open to exceptions in a few instances (especially as to the "tempo" of the *scherzo*), but undeniably grand. We doubt, indeed, whether the immensely difficult second part ever went so well in a London orchestra. From so fine a band as that of the New Philharmonic and such solo singers as Mlle. Parepa, Miss Lascelles, Mr. Wilbye Cooper, and Signor Belletti, to whom the principal parts were entrusted, much was naturally expected; but we were certainly surprised to hear the trying choruses so admirably sung. The high notes assigned to the sopranos, which Beethoven has been blamed for writing, and which have been subjected to a "reforming" process by Moscheles and other highly respectable professors, who ought to have known better, were taken and sustained with an aplomb and purity which completely justified the composer's conception, and made what many have set down as wild dreams delightful realities. It were invidious no less than inconvenient to enter into details respecting the performance of so long and elaborate a work, an executive triumph which may sufficiently be done justice to in general terms of praise; but we may still eulogise specially those points that were quite exceptionally good. We allude particularly to the grand delivery of the recitative for the instrumental basses in the second part, and the perfect rendering (by Mr. Henry Jarrett) of the difficult little solo for the third horn (every musician knows it well) in the slow movement. The audience were wound up to a pitch of excitement which found vent in continuous cheers when the performance terminated. The quartet of principal vocalists in the choral movement comprised Mlle. Parepa, Miss Lascelles, Mr. Wilbye Cooper, and Signor Belletti, all of whom, although the music was occasionally too high for them, sang admirably. The concerto of Mozart could hardly have found a more competent interpreter than Mr. C. Hallé, who played his very best—which is tantamount to something not far off perfection. M. Ole Bull made a wonderfully original display in his *fantasia*—which, by the way, is really his first concerto (an old friend), and Weber's exciting overture constituted a brilliant finale to a performance that, without hyperbole, might be denominated "inimitable." The vocal music was unexceptionable. Signor Belletti sang the noble air of Count Almaviva from *Figaro* superbly, and joined Mlle. Parepa in Rossini's comic duet, "Ai capricci," which they rendered with infinite spirit. The aria from *Le Serment*, which Bosio introduced into *Fra Diavolo*, was a very brilliant performance on the part of Mlle. Parepa. The hall was crowded in every part, all the connoisseurs in London flocking to hear the Ninth Symphony.

THE VOCAL ASSOCIATION will, by particular desire, repeat the performance of Meyerbeer's setting to the Lord's prayer—"Pater Noster"—at their next subscription Concert, Thursday, May 2nd. Mr. Lindsay Sloper and Mr. Benedict will perform a duet on two pianofortes, "*Hommage à Handel*." The Concert will be under the direction of Mr. Benedict.

MR. HENRY LESLIE'S CHOIR.—The fifth concert of the season was given on Thursday evening at St. James's Hall, and attracted a very large audience. We have not space to give a lengthened

criticism of the various pieces in the programme. Suffice it to say they were one and all performed with that precision, clearness, and attention to light and shade for which the concerts of this choir are remarkable. The "Pater Noster" of Meyerbeer made a marked impression, as did also Mendelssohn's beautiful Psalm, "Hear my prayer," the solo part of which was chastely sung by Miss Hemming. Encores as usual abounded—would that the audience could dispense with them! The choral music was agreeably contrasted by the masterly performance of Beethoven's *Kreutzer Sonata*, by Mr. Charles Hallé and Herr Strauss (who made his first appearance this season in London), and also by some solos which these gentlemen played with much effect.

M. SAINTON'S SOIREEES.—M. Sainton, the celebrated violinist, gave the first of a series of four chamber concerts on Wednesday evening, at his residence in Wimpole Street, Cavendish Square. The programme included those well-known and standard works, Spohr's quartet in E minor (Op. 45) and Beethoven's in C (No. 9), both of which were delightfully played by M. Sainton, Messrs. Bezeth (second violin), Webb (viola), and Paque (violin-cello). The only novelties were Schumann's sonata in D minor for piano and violin, and Sainton's solo for the latter instrument, entitled "Un Souvenir." The two last movements of Schumann's sonata pleased greatly. They are in his best manner, and belong to his happiest inspiration. The sonata was played to perfection by M. Sainton and Mr. Charles Hallé. "Un Souvenir," a violin piece of remarkable brilliancy and no small difficulty, though written for the instrument with the skill of a master, was listened to throughout with admiration. The unanimous and hearty applause elicited must, however, be attributed to the unsurpassable execution of M. Sainton as much as to the intrinsic attractions of the work itself. The abilities of the eminent French violinist could not have been more strikingly exemplified. Another instrumental solo of great merit was the great German pianist's rendering of Stephen Heller's "Wanderstunden" (No. 2), and his Tarantella in A flat, which was honoured with a redemand, although Mr. Hallé did not think fit to accept the compliment. The only vocalist was Miss Banks, who sang Dussek's eminently graceful canzonet, "Name the glad day" (one of the numerous valuable "revivals" for which we have to thank the research and taste of the director of the Monday Popular Concerts), and Beethoven's "Song of the Quail," with genuine sentiment and purity of style. Mr. W. G. Cousins accompanied Miss Banks on the pianoforte. The rooms were crowded by fashionable company.

CRYSTAL PALACE.—(Communicated.) The programme of the eight season of the Crystal Palace has been published. The prices of season tickets will be the same as in the last two years, viz., two guineas, one guinea, and for children half-a-guinea, admitting on all occasions. There are already fourteen appointments made for days on which the price of admission will be seven shillings and sixpence, viz., the festival performance of the *Creation*, on the 1st of May, the great flower show on the 18th May, and twelve opera concerts, commencing on Friday, 3rd May, for the whole series of which Mlle. Titiens and Sig. Giuglini are engaged. Other important engagements are also pending. The two-guinea season holders are admitted without charge on each of the preceding, as well as on all other occasions. The opening day of the season, the great festival performance of the *Creation*, on Wednesday, 1st May, excites much interest. Already a great demand for places has arisen. The central blocks of stalls were at once taken eagerly, and additional blocks have been added. Apart from the interest excited by the immense orchestra of 3000 performers, the cast of solo vocalists is unusually strong. Besides Mad. Rudersdorff, Mr. Sims Reeves and Mr. Santley, Mlle. Titiens will for the first time sing in an oratorio in this country, while a novel interest will be added by the presence of Herr Formes, who on this occasion makes his re-appearance at the Palace after a long absence, and whose massive and powerful voice will be heard to the greatest advantage in the bass recitatives and airs. To obviate the chance of crowding and inconvenience at the ticket boxes on the opening day, a notice has been issued by the Directors inviting intending season ticket holders and others, to supply themselves with tickets beforehand—a caution not unnecessary, when it is remembered that at the performance of *Elijah*, on the corresponding day of last year, no less than 17,192 persons were present. The number of persons attending the palace in 1859-1860, has exceeded that of the previous year by 147,788. Notwithstanding this large increase, a further increase of 50,000 has taken place during the six months first expiring of the current year. These results, coupled

with the large extension that is going on in the Exhibitors' department and other sections of the Palace, form the most practical comment on the working of the establishment. The new dining rooms in the south wing, now completely decorated, and with extended kitchen accommodation, open for the season on the 1st May.

MR. WALTER MACFARREN'S CONCERTS.—Mr. Walter Macfarren, one of our most accomplished native professors, gave the first of a series of three concerts of solo and concerted pianoforte music on Tuesday evening at the Hanover Square Rooms. He performed several pieces by the great masters with congenial sentiment and the manipulative skill of a practised musician. In Beethoven's variations with finale *alla fuga*, Op. 35, Mozart's trio in B flat, Mr. Walter Macfarren was ably assisted by Mr. Henry Blagrove and Signor Piatti, and in Mendelssohn's duet, Op. 58, for piano and violoncello, he also enjoyed the advantage of Signor Piatti's co-operation. The concert-giver's powers were most strikingly evinced, perhaps, in some pianoforte compositions of his own, an *andante* and *scherzo*, a mazurka and saltarello, which served to show his creative and executive abilities simultaneously. The vocalist was Mad. Laura Baxter, who sang, at a very short notice, in place of Miss Palmer (absent from indisposition), and whose superb contralto voice was most advantageously exhibited in Handel's "Lascia ch'io pianga," and Benedict's ballad, "By the sad sea waves," the latter of which was unanimously encored, although the fair vocalist did not accede to the demand. At Mr. W. Macfarren's second concert in May, Sterndale Bennett's too-rarely heard set in F sharp minor is to be performed, together with other instrumental works of the highest order. The room was very full, and the performance afforded the highest gratification.

THE ORGAN.*

NINETEENTH STUDY.—CLASSIFICATION OF PIPES INTO REGISTERS, WITH A GENERAL DIVISION OF THE REGISTERS OR STOPS OF THE ORGAN.

We have done nothing as yet but examine the pipes. This prosaic name, "pipe," becomes singularly poetical when the sonorous bodies, ceasing to be regarded as isolated objects, are put together into those many distinct classes of homogeneous qualities of tone in which we find each of the influences we have last considered, such as *scale, form and material*, harmoniously blended one into the other. For then, each of the various classes of pipes occupies an important place in the musical system of the divine instrument, and takes a new name, that of a *register*, or *stop*. The organ, considered as a mass of pipes, without division or classification amongst them, may be compared to a chrysalis, a creature shut up within a case, and without any apparent powers of acting,—it takes its wings and begins to show signs of life as soon as it has got its registers.

The necessity of putting pipes of the same quality of tone upon the same register is so obvious, that it seems almost superfluous to mention it. If, first of all, an open pipe, wood or metal, were put upon the sound-board, and then next to it a reed-pipe, so that in putting down the note CEG on the key-board, a wooden flue-pipe would speak; and in putting down the note D next to it, a reed-pipe would speak, and so on indiscriminately, and by jerks as it were throughout the register, without any regard to different qualities of tones, it is but too evident that the result would be an unendurable concert of ill-matched voices, even though the notes followed one another in the proper order of the scale. One pipe would emit a harsh sound, the next to it a weak, feeble sound; cries and sighs would be jumbled together, expressions of anger would be heard alongside tones full of a plaintive sweetness; in fact, there would be nothing but a series of sounds clashing one against the other, and each upsetting its neighbour in a way contrary to all right notions of musical unity and propriety.

The rule is, then, to put as many pipes of the same quality of tone in each register as there are notes upon the key-board. If this is not always done, that is to say, if there are not always as many pipes in a series of the same quality of tone as there are notes upon the key-board, this is because, in some cases, if pipes of the same quality were carried through the whole extent of the

* From *L'Orgue, sa Connaissance, son Administration, et son Jeu*, by Joseph Regnier.

key-board, either above or below, the quality would become too feeble in volume in the upper notes, and too full in volume in the bass notes.

Each series of pipes of the same quality of tone is planted in a line upon the sound-board, and each stop or register, for these terms are synonymous, obeys the action given to the small moveable slide of wood, the mechanism of which has been already described. It is this slide, which is called a register, because it acts as a register or rule, to direct or control the wind in its way to the feet of the pipes. The same name is given to the knob which is fastened to it, and appears in front of the organ-case ready to the hand of the player. Upon this knob, or immediately under it, is inscribed the label, which designates the special quality of tone that particular series of pipes will produce when, by means of this mechanical contrivance, the wind is brought into connection with them. If, for example, the player wishes to produce the effect of an orchestra, instruments of a bright and brilliant quality, he draws the knobs of the trumpet, the clarion, and the bombard, and he has at once upon his key-board those stops or qualities of tone which, by their grand and solemn sounds, supply him with the effect he desires. If he wishes to produce the effects of sweet and soft-toned instruments, he pushes in these high-sounding registers, and draws out the viol-da-gamba and stops with open pipes, wood or metal; and when the massive voice of the people intones that venerable plain chant, the origin of which may be traced up to the very first beginnings of Christianity, the player, who is the director of their song, draws out a number of stops which, combined together with a skill no less original than it is admirable, form, in fact, but one stop, under the common name of *plein jeu*. It is this stop which, while it calls to mind combinations in harmony the most ancient, is for this reason all the more suited to be the accompaniment to large masses of persons singing in unison.

The player, then, of the organ has at his disposal sounds of all kinds, and we can well understand how, for him as well as for the composer, it is most important he should have a profound knowledge of the resources which he has at his command, in order that he may know how to use them with the best effect on every occasion, either separately as solo stops, or when all are combined together in full chorus.

From the above description of them we shall have no difficulty in recognising those distinct classes of organ stops:—1. Open flue pipes, wood or metal, called also foundation stops; 2. Musical or mutation stops; 3. Reed stops, which the Germans also call loud stops—*starken Stimmen*.

Provincial.

The *Huddersfield Examiner* of Saturday, April 13, announces the death of Mr. John Bailey, formerly organist of Buxton Road Wesleyan Chapel, and recently organist to a church at Workington, Cumberland. He died at the early age of thirty years.

A correspondent from YORK informs us that at the fourth vocal concert of the York Minster Musical Society, which took place in the De Gray Rooms, on Tuesday evening, April 2nd, under the direction of Dr. Monk, the following programme was performed:—

"Madrigal, 'All ye who music love' (Donato); part song, 'His foot's in the stirrup' (W. Macfarren); madrigal, 'When all alone, my bonny love' (Converso); quartet, 'Good night, beloved!' (E. G. Monk); madrigal, 'Lady, see, on every side' (Marenzio); part song, 'When the west' (Mendelssohn); part song, 'Spring is come' (Mendelssohn); madrigal, 'How merrily we live' (Este); chorus, 'The Waits' (Saville); part song, 'I saw lovely Phillis' (Pearsall); part song, 'The Hunt's up' (G. A. Macfarren); old ditty, 'There is a ladie sweet and kind' (Ford); glee, 'Discord (Webbe); madrigal, 'Hence, clouds, away' (Crecquillon); part song, 'The Nightingale' (Mendelssohn)."

BRIGHTON is at this moment more musical than it has been for years; what with the opera performances by the Rudersdorff party at the theatre, just concluded; and the series of concerts with Mlle. Titiens and Signor Giuglini and company at the pavilion, the visitors need not go to London to enjoy first-rate entertainments. In allusion to the concerts, the *Brighton Gazette* speaks in unqualified terms of Mr. Alberto Lawrence, from the Royal English Opera company:—

"Two first-class musical entertainments were given at the Pavilion on Friday evening and Saturday morning, the vocalists being Mlle. Titiens, Mad. Lemaire, Signor Giuglini, and Mr. Alberto Lawrence. Mr. Lawrence has never sung in Brighton since he was a pupil of Mr. Bond, when he distinguished himself in solos at our Harmonic Society. At that time he had a fine barytone voice, but a few years' residence in Italy has wrought a wonderful change, not only in the quality of his voice, but in the style of singing. He has acquired quite the Italian style, and we learn that, owing to intense application, he has also attained a perfect knowledge of the Italian and French languages, the former of course being the most essential in the profession he has chosen. He possesses a rare extent of register, and, as a quartet singer, we should say that scarcely any could excel him, whether for roundness of tone or purity of expression, and there is every prospect of his taking his stand as A 1 in the barytone class. We are informed he has had a great deal of experience in Italy, although he comes forward as a new singer in England, his first engagement being under Miss Pyne and Mr. Harrison. He made a very favourable impression, and was highly spoken of by the public press. It is no mean honour to be allied with such singers as Titiens and Giuglini."

Two concerts have been given recently at the Town Hall, LEEDS, in one of which the Titiens-Giuglini party assisted, and in the other the Willert-Beale "troop." Of both the *Leeds Examiner* discourses so voluminously as to preclude us from doing more than make a few brief extracts:—

"On Saturday evening Mlle. Titiens, Signor Giuglini, and M. Gassier appeared at the Victoria Hall. It was scarcely possible for a concert to produce higher gratification. Encores followed almost every song. 'Spirto Gentil,' by Giuglini, 'La Donna é Mobile,' (do.) and 'Com é bello,' by Mlle. Titiens, were among the exotic gems of the evening; 'The last rose of summer,' and 'Home, sweet home,' beautifully sung in each instance by Mlle. Titiens, among the 'national.' M. Gassier gave 'Vieni la mia vendetta,' in magnificent style, and received a hearty encore. The duties of accompanist were discharged by Signor Ardit, and Mr. Spark performed solos on the organ. The effect of the 'miserere' from *Il Trovatore* (Mlle. Titiens and Signor Giuglini) was heightened by the organ accompaniment.

"On Monday evening Mr. R. S. Burton gave a fifth dress concert, for which the following artists were engaged:—Mad. Alboni, Miss Arabella Goddard, Mlle. Sedlatzek, Herr Goldberg, Signor Cosselli, Signor Giulio Regondi, and Mr. Land. There was a large and fashionable audience. By Mad. Alboni's vocal powers, and Miss Goddard's performances on the piano, such a treat was offered as the lovers of first-class music have seldom the opportunity of enjoying. The efforts of both fair artists were greeted with the most cordial applause and encores. Madame Alboni gave 'Una voce' and 'Rode's air,' both redemanded, and for the former 'Il Segreto' substituted. Miss Goddard played Benedict's new fantasia 'Albion,' 'The last rose of summer,' besides 'Mosé in Egitto,' and 'Home, sweet home,'—the former as an encore for 'Albion,' the latter as an encore for the 'Rose.' Mlle. Sedlatzek and the other artists contributed a fair share to the entertainment. The concert altogether passed off admirably."

The Willert-Beale touring party seems to be everywhere alike successful. The following, *à propos* of a recent Concert at the Free Trade Hall, MANCHESTER, on Saturday, is extracted from an article in the *Manchester Weekly Times*:—

"The great hall was crowded. Mad. Alboni was in remarkably fine voice, and drew down the most enthusiastic applause. Her execution of 'Una voce poco fa' is one of the most artistic displays in modern vocalisation; nor less beautiful is her 'Il Segreto,' given as an encore, which she has made her own. 'Rode's Air' and variations are accomplished with the facility of a brilliant flute player, whether in reference to quality of voice or fluency of execution. The marvel is that such a depth and volume of tone has also the additional gift for which many a soprano sighs. With a memory running over nearly half a century, we can call to mind no rival to Alboni. Miss Arabella Goddard played Benedict's new fantasia, 'Albion,' and Thalberg's 'Mosé,' in a manner that created quite an excitement among the great gathering of amateur pianists present. Few have reminded us so vividly of the grand school of Thalberg as Miss Goddard in one of his most favourite compositions. On being encored for the 'Albion,' Miss Goddard gave Thalberg's 'Last rose of summer,' interpreting the plaintive character of the melody with a feeling that brought out still more effectively the sparkling ornaments with which she afterwards adorned it. Signor Cosselli was heard to greater advantage in the Free Trade Hall than in the Concert Hall. The air, 'Viva la Patria,' gave Mlle. Sedlatzek the opportunity of showing that if nature has not granted her a voice, she is

not without artistic cultivation. Signor Regondi gave on the concertina a most agreeable fantasia (*Oberon*)—at the pianoforte, Miss Goddard. His guitar performance called to mind Heurta, the Paganini of the instrument."

The success anticipated for the same party at DUBLIN has been more than realised. The *Dublin Evening Mail* thus alludes to the Philharmonic Concert which took place on Monday, under the able direction of Mr. Bussell:—

"To make the works of the great instrumental composers known is the high aim of our Philharmonic. This was carried out last night by an excellent performance of Beethoven's symphony No. 7. The band also gave a particularly bright rendering of Auber's sparkling prelude to *Gustave*, and in the accompaniments to the vocal selections, no less than to Weber's beautiful Concerto in E flat, was well up to the mark. The concerto was so splendidly played by Miss Arabella Goddard, that it is difficult to praise the artist sufficiently without falling into the *bathos* of fine English. Miss Goddard is the only great pianoforte player we have ever known, whose repertory comprises the works of Beethoven, Mozart, Weber, Hummel, Mendelssohn and Dussek, together with all the finest compositions of living writers. It is not merely that she is acquainted with these works, but she has them at her fingers' ends, understands their variety of expression, and phrases them with an intelligence which tells that they have gotten into her heart and become a cherished portion of her daily thoughts. Her delivery of Weber's Concerto was incomparably noble. The execution was faultless, while in the lovely *adagio* the almost vocal feeling she drew from the instrument was ineffably charming. Her playing of Benedict's new fantasia, 'Albion,' was little short of magnificent. Purcell's grand old tune, 'Come, if you dare,' came forth with defiance, amidst a brilliant flow of executive figures that astonished by their clearness and rapidity. To a well-deserved encore the accomplished lady played Handel's 'Harmonious Blacksmith,' with unspeakable beauty of tone and grace of manner. Of Signor Regondi's concertina and guitar performances, it is scarcely necessary to observe he has made these instruments completely his own; but we may say that his concertina playing is fraught with expression, so genuine and unexaggerated that we regret it is not expressed by so refined a musician on an instrument more thought of by the multitude. Had he devoted his talents to the violin, we fancy he would have had few equals. Mad. Alboni was the principal singer of the evening, singing with her wondrous tone and equally wondrous facility, Meyerbeer's aria from *Les Huguenots* and Rode's 'Al dolce canto,' the latter a marvel of executive finish and graceful delivery. The other singers were Mlle. Sedlatzek and Signor Cosselli. The lady, improved since we last heard her, gave 'Viva la patria terra,' with most pleasing effect. Signor Cosselli sang 'Miei rampolli,' and a duo with Mad. Alboni. Altogether the concert was one of those rare musical entertainments which combine a choice selection with artists of the highest European celebrity. Herr Goldberg conducted the vocal pieces."

The *Dublin Express* is fully as eulogistic. An extract or two however, from its long and able report, must suffice:—

"We thought that the art of cramming the Antient Rooms had reached a climax at the last College concert, but yesterday evening's Philharmonic fairly bore away the bell. Late in the day some hundreds of persons endeavoured to buy tickets, but in vain. There was certainly great attraction. Miss Arabella Goddard and Mad. Alboni are believed by their admirers (no small number) respectively to hold the rank of the first pianist and the first vocal artist of the day. Giulio Regondi, too, stands alone in his mastery over two of the most intractable instruments existing—the guitar and the concertina; and Mad. Sedlatzek, Mr. Land and (though last, by no means the least) Signor Cosselli, a barytone of high attainments, made up perhaps as effective a party as the Philharmonic ever engaged. The concert opened with Beethoven's Symphony in A. To this succeeded a *terzetto* of Gordiniani, and an Italian arietta, sung by Mlle. Sedlatzek, after which Miss Goddard, the chief attraction of the night, appeared to play with the orchestra, Weber's concerto in E flat. Of the three movements of this work hitherto unheard in Dublin (Miss Goddard is famous for raking up forgotten or unknown *chefs-d'œuvre*), we prefer the second, a charming *andante* accompanied by the string band *con sordini*, and sung, we will not say played, by the fair pianist with the most consummate grace. The effect of the deep notes of the pianoforte (one of Broadwood's newest and finest instruments), employed as bass to the *pianissimo* of the whole string band, was as novel as beautiful; and the pearly delicacy of the upper notes, standing out in relief from the background of the muted violins, was no less to be admired. The *finale*, according

to the plan invented by Weber, and adopted by Mendelssohn, breaks away from the conclusion of the slow movement, as if impatient of control. Here the force and aplomb, for which Miss Goddard is so remarkable, were fully displayed, and she retired from the orchestra amidst the loudest plaudits. Later in the evening she executed Benedict's new piece, 'Albion,' written expressly to display her unrivalled talent, and introducing Purcell's 'Come if you dare,' à la Thalberg, and the air, once so popular with our grandsires 'Pray, Goody! please to moderate.' The *finale* of 'Albion,' executed with immense vigour, produced the natural result, a tumultuous encore, and the fair artist (a most graceful-looking girl, whose manner is without the slightest trace of affectation) returned and played the air, from Handel's 'Suite de pièces pour le clavecin,' known as the 'Harmonious Blacksmith.' To describe her reading of this would be to tell a twice-told tale; what delicately brilliant scale-playing, the varying force of which was graduated to a nicety, never too much, never too little!—what unflinching accuracy of manipulation! Miss Goddard was afterwards associated with the talented concertina-guitarist Regondi, whom she seconded with admirable judgment, never obtruding the pianoforte part, to the detriment of the concertina. We know, when we hear Regondi, that all that man can do he has done for the instrument which he plays. Mad. Alboni's neat and unerring execution of the variations on Pierre Rode's famous air, with which Catalani was wont to delight our ancestors, won her the hearty plaudits of the whole audience. His Excellency the Lord Lieutenant, the Lord Justice of Appeal, and other distinguished visitors, occupied the seats reserved for them on such occasions. The concert must have given satisfaction, or the audience indeed have been difficult to satisfy."

SELECT LIST OF NEW SONGS, &c. by POPULAR COMPOSERS.

CLARIBEL.			
Blind Alice	...	...	price 3s.
Mariva's Song	...	...	" 3s.
The Trefoll Leaf	...	...	" 3s.
VIRGINIA GABRIEL.			
One passed by	...	...	" 2s.
Maria's Song	...	...	" 3s.
Ave Maria	...	...	" 2s.
Agnes Dei (a tre voce)	...	...	" 2s.
W. HUTCHINSON, Esq.			
The Spring of Life	...	...	" 2s.
When the Silvery Moonbeams Sleep	...	...	" 2s.
SARAH GILBERT.			
Summer Flowers	...	...	" 2s.
WELLINGTON GUERNSEY.			
Courting Days	...	...	" 2s.

NEW HARP MUSIC.

"Raindrops," by VIRGINIA GABRIEL. Arranged for the Harp by Mrs. R. COOPER, price 3s.
 "Zuleika," Nocturne for the Harp, by Mrs. R. COOPER, price 3s.
 Cheltenham: HALE and SON.
 And on order of all Musicellers.

COLLARD and COLLARD'S NEW WEST-END ESTABLISHMENT, 16 Grosvenor Street, Bond Street, where all communications are to be addressed. Pianofortes of all classes for Sale and Hire.

BEETHOVEN.—A complete Collection of BEETHOVEN'S SYMPHONIES, arranged for the Pianoforte by KALKBRENNER. No. 1, 6s.; Nos. 2 to 8 each 8s. 6d.; No. 9, the Choral Symphony, part 1, 12s.; part 2, with the chorus, 12s. Or the set complete in one volume, cloth boards, with portrait of Beethoven, reduced price £3 3s.

REV. Sir F. A. GORE OUSELEY, Bart.'s, SELECT ANTHEMS for Church Seasons and Saints' Days, by living composers. Now ready, large folio, 22 12s. 6d.

HAYDN'S CREATION.—Complete BOOK of the WORDS, with the Music of the Vocal Part of all the Recitatives, Airs, Duets, and Trios. Edited by JOHN BISHOP. 6d. The Oratorio complete, 2s. 3s. 4s. 6d., and 15s. Uniform with the above, Books of Words of Handel's Messiah and Israel in Egypt, each 6d.

List of prices, &c., of all the oratorios, gratis and post-free.
HANDEL'S MESSIAH, by JOHN BISHOP (from Mozart's score), 1s. 4d., 2s., 3s. 6d., and 6s. 6d. Book of the Words, with Music of Airs, &c., 6d. Haydn's Creation, 2s., 3s., and 4s. 6d. Book of Words, &c., 6d.
 London: Robert Cocks and Co., New Burlington Street.
 And of all Musicellers.

MONEY upon MORTGAGE, or otherwise, 183,000l. at a reasonable rate of interest in different sums for a term of years to be agreed upon. Also, some smaller sums upon approved Personal Securities, Farming Stock, Post-Office Bonds, Bills of Sale, Deposit of Deeds, Machinery; or money advanced upon the Personal Security of Noblemen, Clergymen, Gentlemen, Officers in the Army and Navy, or responsible Tradesmen.
 Apply to Mr. Chambers, Solicitor, Percy Chambers, Percy Street, Bedford Square, London.—N.B. None but principals or their solicitors treated with.

EVANS'S

GETTAGE HARMONICUM

At SIX GUINEAS.

Has Five Octaves and Two Foot-boards, is in a French-polished Case, and has a soft, subdued, agreeable quality of tone, designed expressly to suit a Cottage or Small Sitting-room.—BOOSEY and CHING, Manufacturers, 24 Holles Street, Oxford Street, W.

Evans's Ten-Guinea

HARMONISM

Is in a solid, handsome French-polished Case, and possesses that rich and organ-like quality of tone which particularly distinguishes these Instruments from the French.—BOOSEY and CHUNG, Manufacturers, 24 Holles Street, Oxford Street, W.

Evans's English

H A R M O N I E M S

WITH TWO ROWS OF KEYS.

*At 45 and 63 Guineas, without Pedals, and 47 and 130 Guineas,
with Pedals.*

Although particularly adapted for Churches, are equally effective in the Drawing-room. Not only have the leading members of the profession, including Messrs. Sterndale Bennett, Balfe, Potter, Henry Smart, Best, &c., but the Clergy and the Press have also testified to the very great superiority of EVANS'S HARMONIUMS. These Testimonials may be seen upon reference to Boosey and Ching's Illustrated Catalogue of Harmoniums.

The whole of EVANS'S INSTRUMENTS possess that organ-like quality of tone which has been hitherto unattained by any other manufacturer, and are made throughout in the strongest and most substantial manner by the best "ENGLISH WORKMEN." They are neither affected by heat nor damp.

BOOSEY AND CHING.

MANUFACTURERS, 24 HOLLES STREET, OXFORD

STREET. W.

JUST PUBLISHED, Price 2s., by Post 26 Stamps.

THE ART OF SINGING,

By the Rev. W. W. CAZALET, M. A.

ALSO,

ON THE RIGHT MANAGEMENT OF THE VOICE, AND ON
DELIVERY.

Price 2s. 6d., by Post 2s. 8d.

ALSO,

STAMMERING, THE CAUSE AND CURE.

Price 1s., by Post 13 Stamps.

London; Addison and Co., 210 Regent Street; Bosworth and Co., 215 Regent Street;
Renshaw, 356 Strand.

ASHDOWN and PARRY (successors to Wessel and Co.),
beg to inform the profession that they forward Parcels on Sale upon receipt of
references in town. Returns to be made at Midsummer and Christmas.
Their Catalogues, which contain a great variety of Music calculated for teaching
purposes, may be had, post-free, on application.
London: 18 Hanover Square.

EWER & CO.'S LIST OF NEW PUBLICATIONS.

	<i>S. d.</i>
BENEDICT, J. MALCOLM, Marche Triomphale	4 0
BERGER, FRANCESCO, Bon repos, chérie, Nocturne	2 0
" " Lena, Berenade	2 0
GAUDE, LOUIS DE LA, Evelyne, Polka Mazurka	9 0
GARIBALDI, Viva Italia, March and National Hymn (with Italian words)	12 0
JUNGSMANN, A., Souvenance	2 6
KRUGER, W., Les Cloches du Soir	4 0
LISST, J., Grand Paraphrase sur H Trovatore	6 0
" " Rigoletto	6 0
" " Ernani	6 0
MAGNUS, H., Carnaval Napolitain	4 0
PACHER, J. A., Op. 3, La Harpe	4 0
" " Op. 34, Le Etuauz	3 0
" " Op. 30, Twelve Melodious Studies	7 6
" " Op. 33, Tendresse	3 0
SCHULTHEIS, W., Op. 37, Stella Matutina, melod. relig.,	2 6
SILAS, E., Op. 49, Estanana Impromptu	3 0
SPINDLER, F., L'Ollaion	6 6
WOLLENHAUPT, H. A., Op. 19, Grande Marche de Concert	3 0
" " Op. 23, La Gazelle	3 0
" " Op. 24, Galop di Bravura	4 0
" " Op. Helene, Grand Valse Brillante	3 0
" " Cordella. Schottisch	3 0
" " La Violetta, Polka de Concert	3 0

MOLIQUE'S ORATORIO—"ABRAHAM."

Soprano Airs.—I will extol Thee, my God	...	...	...	4	0
" Hear my prayer, O Lord	...	...	...	3	0
" Unto Thee lift I up mine eyes	...	...	...	4	0
Contralto Air.—They kept not the law	...	...	...	1	6
Tenor Airs.—Who walketh uprightly	...	...	...	2	6
" Pour out thy heart before the Lord	...	...	...	2	6
Baritone Airs.—Lead me, O Lord, in Thy righteousness	...	...	...	2	6
" Let there be no strife	...	...	...	2	6
" The joy of my heart is ceased	...	...	...	4	0
" Lord have mercy upon me	...	...	...	4	0
Duets.—Cast out this bondswoman. Alto and Baritone	...	...	...	4	0
" It is of the Lord's great mercies. Soprano and Baritone	...	...	...	3	0
Trio.—Alto, Tenor, and Bass. Let all those rejoice	...	...	...	3	0
Quartet.—S. A. T. & B. Go in peace before the Lord	...	...	...	4	6
March.—Arranged for Pianoforte	...	...	...	2	6
" " Duet	...	...	...	4	0
" " Organ (arranged by W. T. Best)	...	...	...	3	0

EWER & CO. 87 REGENT STREET,
Universal Circulating Musical Library.

AUBER'S NEW OPERA.

LA CIRCASSIENNE.

NOW PERFORMING WITH

IMMENSE SUCCESS

AT THE

OPÉRA COMIQUE, PARIS.

WILL SHORTLY BE PUBLISHED BY MESSRS.

ADDISON, HOLLIER, and LUCAS,

Who have Purchased the

COPYRIGHT.

London, 210 Regent Street, W.

MESSRS. CHAPPELL & CO.'S PUBLICATIONS.

THE AMBER WITCH. Now ready, all the favourite
Airs from this charming Opera, arranged for the Violin. Price 1s. 6d., post
free.
Chappell and Co., 50 New Bond Street.

KUHE'S FAUST. Fantaisie de Salon, pour le Piano.
From Gounod's favourite Opera. Price 4s.
Chappell and Co., 50 New Bond Street.

KUHE'S LA JOYEUSE. Morceau de Salon, pour le
Piano. Price 3s.
Chappell and Co., 50 New Bond Street.

KUHE'S LES CAUSERIES DES VAGUES. Etude
de Salon pour le Piano. Price 3s. 6d.
Chappell and Co., 50 New Bond Street.

KUHE'S QUEEN TOPAZE.—A Brilliant Fantasia
on Victor Massé's popular Opera. Price 4s.
Chappell and Co., 50 New Bond Street.

KUHE'S VALSE, QUEEN TOPAZE.—The last new
piece by this popular Composer. Just published, 3s.
Chappell and Co., 50 New Bond Street.

KUHE'S CARNIVAL DE VENISE, with the Vari-
ations, as sung in "Queen Topaze," arranged for the Pianoforte. Price 4s.
Chappell and Co., 50 New Bond Street.

SCHLOESSER'S RONDE DES PECHEURS. Just
published. Scène Caractéristique pour la Piano. Price 3s.
Chappell and Co., 50 New Bond Street.

SCHLOESSER'S VALESCA. Mazurka de Salon pour
Piano. Price 3s.
Chappell and Co., 50 New Bond Street.

SCHLOESSER'S BUONA NOTTE. Nocturne pour le
Piano. Price 2s. 6d.
Chappell and Co., 50 New Bond Street.

BRINLEY RICHARDS' WANDERER. Just pub-
lished, No. 1 of Schubert's Melodies, arranged for the Pianoforte by this popu-
lar Composer. Price 3s.
Chappell and Co., 50 New Bond Street.

BRINLEY RICHARDS' SOLDIERS' CHORUS, from
Gounod's Opera of "Faust," beautifully arranged for the Pianoforte. Price 3s.
Chappell and Co., 50 New Bond Street.

BRINLEY RICHARDS' BEE SONG. This beautiful
song, from "Queen Topaze," is now arranged for the Pianoforte. Price 3s.
Chappell and Co., 50 New Bond Street.

**BRINLEY RICHARDS' LIGHT AS FALLING
SNOW.** A beautiful arrangement of this charming song from "Queen Topaze."
Price 3s.
Chappell and Co., 50 New Bond Street.

BRINLEY RICHARDS' FLORENCE. The last ori-
ginal piece by that popular Composer.
Just published. Price 3s.
Chappell and Co., 50 New Bond Street.

BRINLEY RICHARDS' BELLRINGER. W. V.
Wallace's popular song, arranged as a brilliant Pianoforte Solo. Price 3s.
Chappell and Co., 50 New Bond Street.

BRINLEY RICHARDS' COMPLETE TUTOR for the
PIANOFORTE. The best, the newest, and cheapest of all Instruction Books,
containing elementary instructions, scales, exercises, and a great variety of the most
popular themes as progressive lessons. Sixty pages, full music size, price 4s., post-free.
N.B. A List of Brinley Richards' Popular Pieces will be sent on application to
Chappell and Co., 50 New Bond Street.

GANZ'S NEW PIANOFORTE DUET, from DON
GIOVANNI. Just published, price 5s.
Chappell and Co., 50 New Bond Street.

GANZ'S LE BONHEUR SUPREME. Nocturne
Mélodique pour Piano. Price 3s.
"One of the most effective drawing-room pieces published."
Chappell and Co., 50 New Bond Street.

GANZ'S PAROLES D'AMOUR. Romance pour Piano.
Price 3s. A charming composition.
Chappell and Co., 50 New Bond Street.

BRILLIANT CONCERT PIECES

FOR THE

PIANOFORTE.

MADAME OURY. GRANDE FANTAISIE, on "Il Bar- biere di Seviglia"	s. d.
A. SCHLOESSER. GRAND FANTASIA—"Il Trovatore" ...	5 0
A. SCHLOESSER. GRAND FANTASIA—"Guillaume Tell"	6 0
A. SCHLOESSER. GRAND FANTASIA—"Martha" ...	5 0
A. SCHLOESSER. GRAND FANTASIA—"La Favorita" ...	5 0
WILHELM GANZ. GRAND FANTASIA—"La Traviata" ...	6 0
STEPHEN HELLER. IMPROVISATA on MEN- DELSSOHN'S Melody, "On song's bright pinions," played by Miss ARABELLA GODDARD	4 0
THEODORE MAUSS. "MAY BREEZES," FANTASIA on a Popular German Air	4 0
ROBERT GOLDBECK. GRAND FANTASIA on "Le Prophète"	5 0
A. FUMAGALLI. TAÏAUT. "Chœur de Chasse" ...	3 6
F. LISZT. The MARCH from WAGNER'S "Tannhäuser" ...	4 0
THEODORE KULLAK. LES ARPEGES. Etude de Concert	5 0
JULES BENEDICT. FANTAISIE MILITAIRE on HALEVY'S Opera, "Les Mousquetaires de la Reine" ...	5 0
POLYDORE DE VOS. FANTASIA—"Norma"	5 0

ASHDOWN AND PARRY,
18 HANOVER SQUARE.

EASY TEACHING MUSIC, by J. BAPTISTE CALKIN.

SIX SACRED PIECES:	s. d.
1 Most beautiful, appear. From Haydn's Creation	1 0
2 I waited for the Lord. Mendelssohn's Hymn of Praise ...	1 0
3 Rousseau's Dream	1 0
4 But thou didst not leave. Handel's Messiah	1 0
5 Every valley. Ditto	1 0
6 The Spanish chant	1 0

SIX OPERATIC PIECES:	
1 La ci darem. Don Giovanni	1 0
2 Batti, Batti. Ditto	1 0
3 Suoni la tromba. I Puritani	1 0
4 Va Pensiero. Nabuco	1 0
5 Libiamo, Brindisi. La Traviata	1 0
6 Parigi o cara. Ditto	1 0

SIX POPULAR PIECES:	
1 Jock o' Hazeldean	1 0
2 The harp that once thro' Tara's halls	1 0
3 Yankee doodle	1 0
4 Where the bee sucks	1 0
5 The lass o' Gowrie	1 0
6 Cease your funning. Beggar's Opera	1 0

SIX CLASSICAL PIECES:	
1 Andante, varied, from Septet, Op. 20 (Beethoven) ...	1 0
2 Andante, con moto, from Symphony in C minor (ditto) ...	1 0
3 Adagio, Cantabile, from Symphony in B flat (Haydn) ...	1 0
4 Finale, from Symphony in D (ditto)	1 0
5 Adagio, from Symphony No. 4, in C (Mozart)	1 0
6 Andante, from Sonata in B flat (ditto)	1 0

The above Pieces, intended for very young Pupils, are written in a musicianlike
manner, and are carefully fingered.

LONDON:

ASHDOWN AND PARRY

:(Successors to Wessel and Co.),

18 HANOVER SQUARE.